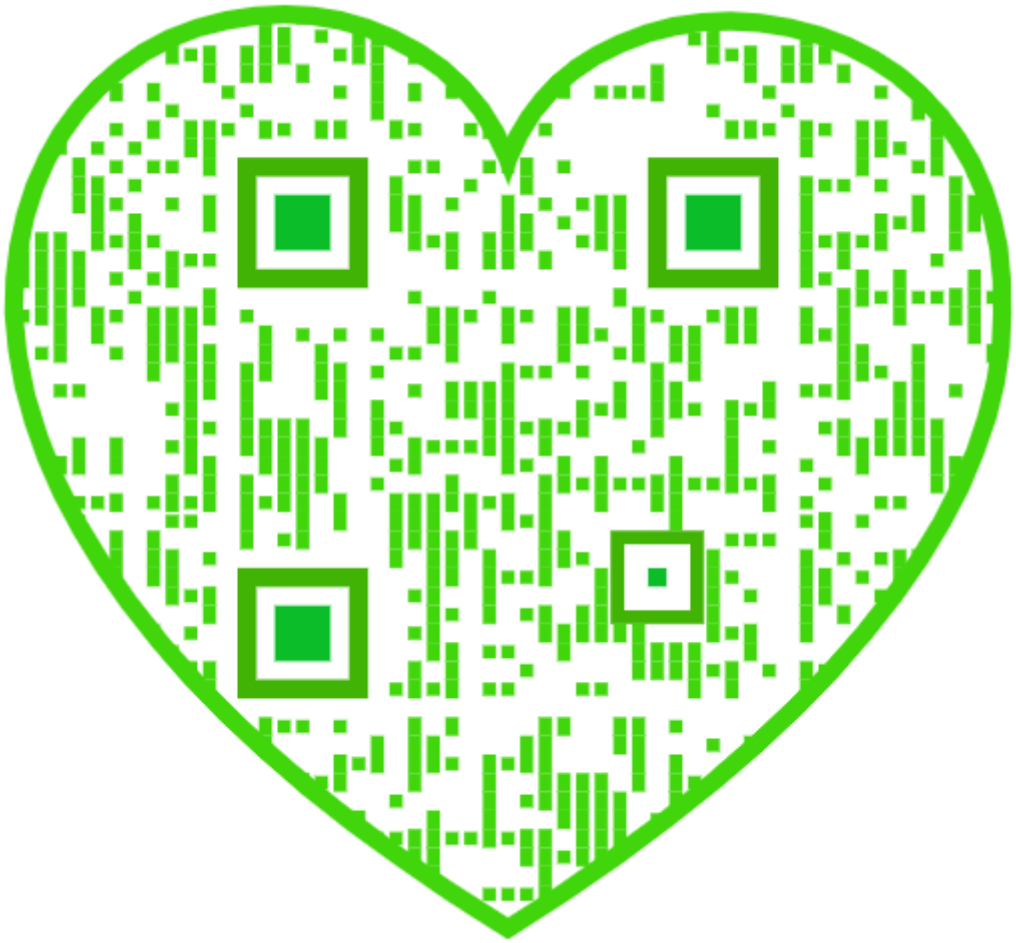
POTTERY AND PORCELAIN

A GUIDE TO COLLECTORS



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POTTERY AND PORCELAIN

PORRINGER

A GUIDE TO COLLECTORS

BY

AUTHOR OF "ILLUSTRATED HISTORY OF FURNITURE"
"HOW TO COLLECT OLD FURNITURE"
ETC. ETC. ETC.

CONTAINING NEARLY TWO HUNDRED ILLUSTRATIONS OF SPECIMENS OF VARIOUS FACTORIES, NINE COLOURED PLATES, AND MARKS AND MONOGRAMS OF ALL THE IMPORTANT MAKERS

NEW EDITION, REVISED AND CONSIDERABLY AUGMENTED

LONDON

1912

BY THE SAME AUTHOR

ILLUSTRATED HISTORY OF FURNITURE

HOW TO SELECT OLD FURNITURE

EDITOR OF

CHAFFERS' MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN

&c. &c.

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PREFACE TO THE THIRD EDITION

IN preparing *Pottery and Porcelain* for a new edition, I have endeavoured to make such improvements as will afford additional help to the inexperienced collector.

The chapter on "Hints and Cautions," which has gained approval in many quarters, is enlarged, and should now be more effective in safeguarding the reader against errors and disappointments. A new chapter on "Values and Prices" has been added, with information which should be of some interest and service.

Several of the notices on ceramic factories have been rewritten, and many new ones added, together with marks and fresh information. The list of Sèvres decorators has been rendered more complete by the addition of some sixty-five names and signs, while the other soft-paste factories have received more attention than in previous editions. The notices of the Staffordshire potters will be found to give better descriptions of individual work, and a list of marked specimens will assist identification.

The illustrations have been reconsidered; unsatisfactory ones replaced, and several fresh ones, including three new coloured plates, added.

In giving additional information as to the peculiarities and characteristics of different kinds of porcelain, I have,

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when possible, made references to public collections where specimens of indisputable genuineness may be inspected.

Full recognition is given in the text to those authors whose works I have laid under contribution; it is therefore unnecessary to allude to them in the preface.

My sincere thanks are due to numerous correspondents who have sent me interesting particulars of specimens in their collections, and I take this opportunity of reminding my readers that I am always glad to receive any such information to be available for future editions.

In presenting this edition to the public I may perhaps be allowed a brief retrospect. The work in quite different form was published in 1878 as my first literary effort; it appeared as a small hand-book dealing only with European porcelain and Italian majolica; and was received by both press and public with considerable appreciation, possibly more than it deserved, and ran through several editions.

In 1892 I published *Illustrated History of Furniture*, which was immediately successful, and is now in its sixth edition, and at the publishers' suggestion my small *Pottery*, remodelled so as to form a companion volume to *Furniture*, was issued in 1900. A second edition was published in 1905, and although for a work of this kind an unusually large number of copies was printed, this is now exhausted, and a third edition, in enlarged form, is called for.

Conscious of many shortcomings, I can at least assure my readers of the sincerity of my desire to place at their service the knowledge acquired during a lifelong experience.

FREDERICK LITCHFIELD.

32 St. James's Street,
London, S.W.

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POTTERY AND PORCELAIN

CHAPTER I

Ancient Pottery

THE potter's art may be said to have originated almost with the creation of man. The first time the earth was moist, the earliest inhabitant (whether he was the first man of the Book of Genesis, or a more mythical pre-Adamite) must have noticed the impressions made by his own weight in the wet, plastic earth ; and, in accordance with our homely proverb, necessity doubtless produced the invention of some water-holding earthen vessel, crude and rough, sun-dried and porous. Without much archæological investigation, it is simply obvious that this crude form of pottery would become improved by degrees, the earth would be better selected for its purpose, artificial heat would be employed, and, that the vessels might be really water-tight, some kind of glaze would be applied to the rough porous composition. Patterns of forms have never been wanting since the first gourd or the first fruit of any kind enriched the earth, and improvements in manufacture, for utility and ornament, must have come about in the natural order of progress. The word *ancient* suggests thoughts of the pyramids and Egypt ; and from the famous old countries at the eastern end of the Mediterranean—from Egypt, Phœnicia, Assyria, Cyprus, and Asia Minor—we have gathered our earliest specimens of pottery, as we have gathered our earliest specimens of almost every other branch of art or industry.

Although the invention of glass is attributed to the Phœnicians, considerable use was made of some opaque glass in Egypt as

early as the fourth dynasty. With a chemical knowledge rendering possible the production of glass, there would be no difficulty in adapting a vitreous glaze to ceramic productions, though doubtless a series of experiments would be required to alter the paste to admit of some incorporation of the glaze and prevent its scaling. It is well known that the knowledge of metallic oxides was in the possession of Eastern nations centuries before its importation into Europe, and Dr. Drury Fortnum mentions the early use of copper by the Assyrians and Babylonians for the production of a beautiful turquoise blue. This art was especially adapted to the decorative bricks of terra-cotta, which were also enriched by geometrical designs, and in some cases by such subjects as representations of the chase. The most recent date for these has been fixed at 522 B.C., when Babylon was destroyed by Darius. In some of the old tombs of Mesopotamia have been found curious shoe-shaped coffins of terra-cotta covered with a vitreous saline glaze and containing glass beads showing a moderately accurate knowledge of vitrifaction and the use of silex (a property of sand which forms the flinty element of glass). These coffins, and the glass beads they contain, are mentioned by M. Jacquemart, Dr. Birch, and Dr. Drury Fortnum.

In the earliest attempts at decoration, a white surface was an important matter, and to obtain this a light pipeclay was milled with water, and, when the piece was sufficiently fired to be fixed, this thin clayish coating, known as "slip," was applied ; the design was then scratched through, showing the ornament on the coarse buff ground, the whole piece being then re-fired. This process was the earliest form of decoration, and many specimens are to be found in our museums.

It is a singular fact that, notwithstanding the centuries that have passed since the time of the old Egyptian potter, if we compare the potter's wheel of the present day with the representations preserved to us in the old tombs of Thebes, there is but little difference—a revolving disk of wood turned by the foot, and enabling the potter to "throw" a round plate, saucer, or vase.

The introduction of stanniferous or tin enamel was a much later invention, though it has been asserted that in the early manipulation of metallic oxides, this was used as a pigment in colouring, but not as an enamel, the invention of which will be noted much later. In a rapid sketch like the present, it is unnecessary to dwell long on each epoch of Ceramic Art. The reader will find in our museums specimens carefully arranged and

labelled, and if he takes an intelligent interest in the subject he will soon find his taste almost unconsciously developing, and these splendid national institutions, with their educational libraries, will be to him what they were intended by a wise Government to be—"the picture-book of the art student." If he have the time and inclination to elaborate his knowledge, works such as those of Brongniart, Marryat, Jacquemart, Chaffers, Drury Fortnum, and Llewellyn Jewitt will not be consulted in vain.

Greek Pottery.—Passing on, then, from the earliest known specimens, we should follow the story of Ceramic Art, and find how the contact between the Phœnician merchants and the ancient Greeks, brought about an importation from Egypt into Greece of such art as existed; and how this, under the influence of the many peculiar characteristics of the Greek people, was turned aside, altered, and improved into a quite distinct school. Art in Egypt has been well said to be "the expression of religious sentiment, and representation of revered symbols." In its earlier stages it had belonged to the genus which has been termed sensualistic, that is, a type of art having for its ideal the reproduction of nature, and not the embodiment of thought. Its development in this direction was prevented by the peculiar tenets of Egyptian religion, and the utter subjection of art to canon law.

Now, with the Greeks, we find this great difference: instead of being held down and fettered by religion, their art, in the hands of a poetical and imaginative people, may be said to some extent to have governed their religion. A well-told, though perhaps very old, story of the origin of the Corinthian capital, given by Jacquemart, is apposite enough to justify quotation. "Callimachus wandering in the country, dreaming of numerous conceptions, was struck with the appearance of a child's grave, on which the mother had placed a basket of fruit, but had laid a tile on the orifice of the basket, to prevent the birds devouring the collation prepared for the beloved Manes. An acanthus had sprung up there, and its flexible stalks, arrested in their ascent by the rough tile, had bent spirally. Nothing more was necessary; the tile became the abacus of the capital, the leaves of the acanthus enveloped its base with a notched crown, and the most elegant among the orders of Greek architecture was found."

The ordinarily accepted derivation of *ceramic* from its Greek root was for the Greeks too prosaic, and another source was suggested by attributing to the potter's art a divine or heroic origin —Ceramus, son of Bacchus and Ariadne, being credited with its

invention.[1] This is mentioned merely to show how far sentiment governed the growth of the ideal in Greek art, and not with the idea of claiming even a groundwork of truth for the fable. Like art in every other country, it was imported in a certain form, and gradually improved, and was certainly not the sudden invention of any single genius.

The paste used in the vases, especially those made for domestic use, and called amphoræ, was of a very coarse, common description, and they are only entitled to rank as works of art by their purity of form. These amphoræ were used for the storage of wine and grain; those for the former purpose were made with pointed bases, so that they could only stand by being inserted some inches in the earth, and were in this manner placed in the cellars; some of these vessels were six feet high.

The second, and higher class of pottery of ancient Greece, was that composed of vases suitable for prizes at the Olympian Games, for wedding and other presents. The paste was of better quality, and considerable pains are manifest in its finish and decoration. There were only three colours used—brick-red, black, and the natural colour of the paste—buff. The black colour was laid on as a glaze, and with a very fine lustrous effect—it is said to have been composed from oxide of iron; and when both inside and outside of a vessel were so coated, the paste had every appearance of being black throughout. Sir Charles Robinson seems to have been much struck by the beauty of these vases. He says: "The forms or contours of the pieces display such admirable combination of beauty and fitness, that it is difficult to resist the conclusion that they were the result of an inherent art instinct in the producer, guided and controlled by abstract geometrical laws of the profoundest nature; and yet it is difficult to believe that any such abstruse scientific knowledge could have guided the artisans who produced them" (*Catalogue of the Shandon Collection*).

The only explanation that offers itself is, that these people had an inherent art instinct, and despising servile copies of natural objects, sought beauty in the combination and modification of patterns so lavishly supplied by nature. The custom of preserving such vases in the tombs has been the means of handing down to us a considerable number, and so much light has been thrown upon their dates by archæologists, that they can be with moderate certainty assigned to different epochs, from 700 B.C. to 150 B.C., the most modern being thus some two thousand years old

[1] Ceramic, from κεραμικός, of or for pottery, from κέραμος, potters' earth or clay.

Minute descriptions of specimens would be superfluous; many may be seen simply for the trouble of a visit to the British Museum, where the vases of this kind are classified into different periods of the fictile art, with dates; a catalogue of them is obtainable of the attendant.

To Greek ceramics belong also those amphoræ made in the islands of the Archipelago, and there are some cases of these specimens in the Victoria and Albert Museum, the collection having been considerably augumented by Dr. Schliemann's excavations. Their chief peculiarity is the coarse, buff-coloured paste, which bears some signs of decoration by means of lines scratched through the surface, the glaze being so incorporated with the body as to leave only a slight surface polish. Probably this tended to harden and make the vessel more durable.

The shattered condition of many Greek vases is accounted for by the custom of placing them on the funeral pyre before removal to the tomb, and in some cases the ornament is almost charred away.

The best period of Ceramic Art among the Greeks was a little after the time of Pericles, when their civilisation was at its zenith. The drawing was infinitely more refined, gods and heroes being no longer represented as angular beings with exaggerated muscles, but, as nearly as possible, by the perfection of human forms.

In the decline of Greek art which followed, artists appear to have indulged in fancy, without being guided by those governing principles necessary for its proper restraint, and from the latter end of the fourth century, a great falling off in the artistic quality of their productions appears to have taken place.

Roman Pottery.—Roman simplicity in the earlier ages gave little encouragement to decorative art, and it was only after the Second Punic War, when the Romans were thrown into close contact with the Greeks, that more attention was paid to the arts introduced from Greece. Prisoners taken in battle who were artists, were set at liberty and much honoured; and as, with their methods, the mythology of their country also became naturalised, there is a great similarity in the Greek and Roman specimens preserved to us.

The dates of Etruscan pottery can only be approximately estimated. The black moulded ware is said to have been made between the eighth and the third centuries B.C., while the vases with imitations of Greek paintings are ascribed to a long period, extending from the sixth to the second century B.C. There is an excellent

collection of these vases in the British Museum, also in the Louvre, the Vatican, and the museums of Naples, Florence, and Bologna.

Italo-Greek (Etruscan) Vase in the British Museum.

The term "Etruscan" used to be applied to the art products of this transition stage, especially to the black and red ware, the manufacture of which the Romans learned from the Greeks, but this term has been abandoned for the more correct one of Græco-Roman or Italo-Greek. The only *fabrique* that, according to Jacquemart, is strictly entitled to be termed Etruscan is that founded in 655 B.C. by Demaratus, father of Tarquin the Elder, a celebrated Greek potter, who fled to Tarquinii, then a flourishing town of Etruria, and who was followed by many of the principal potters from the fatherland.

Samian Pottery.—There are in the British Museum, and also in many other museums, numerous specimens of a red lustrous ware, chiefly fragments of bowls and dishes for domestic use, sometimes plain, but frequently ornamented with designs in low relief.

This is called Samian ware, probably because it is supposed to have been first made at the Greek island of Samos ; but it is, by general consensus of expert opinion, the domestic ware made for table use by the Roman potter wherever he happened to find clays suited to his purpose. Specimens are attributed to Germany, Gaul, Italy, and Spain. A great many vessels of this ware have also been discovered during excavations in different parts of England, where there were settlements during the occupation of the Romans. Mr. Chaffers affirms that no remains of kilns have been discovered in England ; he is therefore of opinion that such ware was brought from Italy, and the reader is referred to his pages for much information about this particular kind of pottery. It is apparently always made of the same material, a sealing-wax red clay with a brilliant glaze, although from being buried in the earth this has in many cases decomposed. As it

would have been impossible to obtain in the different parts of the Roman Empire always the same clay, it has been suggested that a peculiar red paste was invariably mixed with the clay to colour it.

Ancient British Pottery.—Apart from the Samian Pottery, which was probably imported into Britain, there were established during the Roman occupation several native potteries. The best known of these, Upchurch, on the banks of the Medway, and Castor, in Northamptonshire, are fully dealt with by Chaffers, who gives descriptions of some of the specimens which have been found. The Upchurch ware was generally black, on account of its being baked

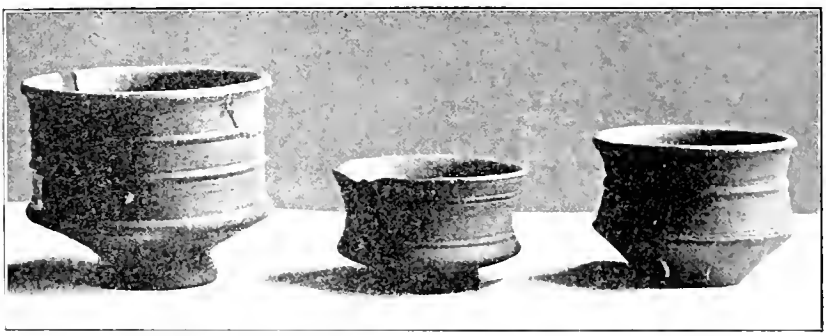
Specimens of Ancient British Pottery in the Northampton Museum.

From a Photograph kindly supplied by Mr. T. J. George, F.G.S., *the Curator.*

in the smoke of vegetable substances, while the Castor pottery is of a yellow body, ornamented by rough designs of human figures, fishes, foliage, and scrolls, scratched into the surface by skewer-like instruments of varying sharpness and thickness.

Many of the vases or urns made at these ancient British potteries were thick, clumsy, and very imperfectly fired. They were probably baked by being placed on the funeral pyre while the body of the dead person was being consumed. They were evidently not sun-dried, or their long period of burial in the earth would have softened them into their original clay. Drinking cups were of more delicate composition. A considerable improvement in the process of manufacture evidently took place subsequent to the Roman invasion ; the lathe was used, and ornament, introduced

by means of the "slip" process, became more common. In the earlier periods, the vessels, chiefly cinerary urns, had been formed entirely by hand, and considerable skill was required to build up the thin walls of the larger vases or urns; in a number of examples these are so neatly rounded as to give them the appearance at first sight of having been turned by a wheel. This, however, was not the case with the pottery of what are termed the three great prehistoric periods.



Specimens of Ancient British Pottery in the Northampton Museum.

From a Photograph kindly supplied by Mr. T. J. George, F.G.S., *the Curator.*

In this brief sketch, the transition of Ceramic Art is apparent —from Egypt as its cradle, to Greece as its nursery, and to Rome, the scene of its after-growth and struggle. There, lost for a time amidst the chaos of revolution, it appears again, but as it were from a fresh source, some notice of which will be found in the following chapter.

Again taking Egypt as a starting-point, we find that the Jews, after their long sojourn in the land of their advanced taskmasters, carried away some of the arts of civilisation which they had learned; and though with a nomadic people fragile vessels would be in but little request save for use, still the knowledge of manufacture of articles of clay, and some methods of decorating them, would have been acquired. The strict Mosaic Law, however, forbidding the making of any graven image, was the *raison d'être* of a new school of decoration—Religion here, as in all ages, leaving its stamp deeply impressed upon Art.

Though the Jews were not artistic potters, they may be said for this reason to have founded the school of floral and geo-

metrical decoration to the exclusion of any animal representation ; and as their successors, the Arabs, were subject under Islamism to a similar law, upon the Hebrew foundation was raised the edifice of Arabian art. The conquest of the Moors spread over the north of Africa, Spain, and Sicily, and there are abundant traces of brilliant tile decoration, to which they were so partial, ornamenting their famous mosques, and penetrating wherever the ramifications of trade carried the art products made for other than their own use. Whether the Arabs taught the Persians, whose country they invaded A.D. 651–652, the art of decorating pottery, or whether, as Major Murdoch Smith suggests, they were themselves the pupils of the vanquished, must of course remain doubtful. In the consideration of this question the specimens of Persian and Hispano-Moresco pottery, forming part of the valuable collection bequeathed in 1878 by Mr. Henderson to the British Museum, should be carefully studied and compared, the arrangement of the collection in the room set apart for its reception being very favourable for an instructive inspection.

For Major Smith's theory there is much to be said, and he points out that whereas the followers of Mohammed were rude Bedouins, the Persians at that time had acquired considerable culture. On the other hand, there are but few, if any, specimens the dates of which are anterior to the Arab conquest, and Major Smith only accounts for this by the statement that every artistic object of less durable materials than metal or stone, was destroyed by the conquerors.

Apart altogether from the rise of art in Egypt, and its divergence in two streams, the one to Greece, and the other through the exodus of the Israelites into Arabia, there is a ceramic art of great antiquity in China, remarkable for the high state of progress which it appears to have attained with none but native help. Its secrets were kept so well, that until a comparatively recent date, scarcely anything was known to the outside world of its history.

The object of this chapter being, however, to show the connecting art links between the different countries mentioned, a notice of Chinese ancient pottery may be more properly classed with the alphabetically-arranged notices of different manufactories.

CHAPTER II

Mediæval and Renaissance

WHETHER the manufacture of an enamelled earthenware with a stanniferous glaze was an art native in Italy, or whether it was imported from Spain and the Balearic Isles, has been a matter of contention between writers on the subject. Twenty years ago the author adopted Marryat's view that it was imported, and the name which was given to the ware, "Majolica," seemed to lend colour to the theory of its being derived from the island of Majorca. In the year 1115 the Pisans are said to have besieged and captured Majorca, and to have taken with them the captive king and a rich booty, which included some of the pottery made in the island by the old Moorish potters. However, Dr. Drury Fortnum, perhaps the best authority upon the subject of Majolica and similar wares, has carefully examined the fragments of the disks which were said to have been placed by the victorious Pisans in their churches, and has arrived at the conclusion that these are of native Italian work, and show no signs of Moorish origin.

Then we have Passeri's statement that pottery works existed in the neighbourhood of Pesaro from a very early period, that during the dark ages the art was neglected, and revived in the early part of the fourteenth century.

It would seem, therefore, that while the name of the ware probably came from Majorca, the manufacture of ornamental earthenware was indigenous in Italy.

If, however, we cannot accord to the Moorish potters the credit of introducing their art into Italy, we cannot deny to them the merit of those beautiful productions which we now term Hispano-Moresco pottery. Little was known of this kind of

HISPANO-MORESCO VASE.

Victoria and Albert Museum.

pottery as a distinct class until Baron J. C. Davillier wrote his *Histoire des Faiences Hispano-Moresques à Reflets Metalliques*, Paris, 1861. Its manufacture dates from the eighth century, the date of the Mosque of Cordova, but of this early period there are scarcely any examples extant, save in Museums and Mosques. The ornamental wall-tiles of the Mosque of Cordova are good specimens of Hispano-Moresco work. Of the later productions of the descendants of the first Moorish potters, we have many excellent representations, made from the twelfth to the seventeenth century. These are mostly deep, round, buff-coloured dishes, decorated with pale or dark copper-coloured lustre, sometimes with interlacing ornaments, sometimes with blue colour introduced, sometimes with a coat of arms, but more generally with a text from the Koran.

One of the finest examples of this class is a two-handled vase in the Pottery Gallery of the Victoria and Albert Museum (No. 8968). It is labelled as the production of Malaga, and was purchased by our Government from the Soulages Collection. We give an illustration of this beautiful vase, but the specimen itself should be carefully studied, as no illustration can do justice to its merits.

The process that produced the effect known as lustred, *madre-perla*, *reflet métallique*, and under other synonymous terms, is thus described by Dr. Fortnum:—

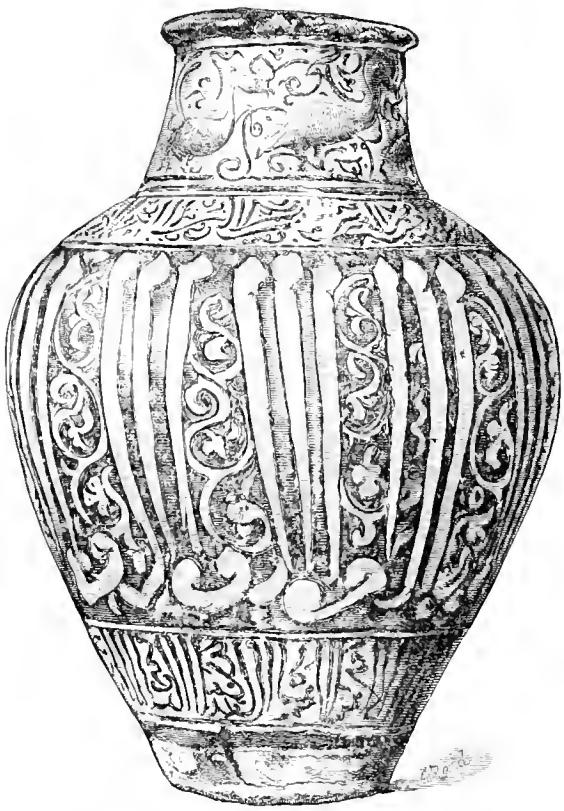
"Certain metallic salts were reduced in the reverberatory furnace, leaving a thin film upon the surface, which gives a beautiful and rich effect."

The early Moorish potters have not only left the impression of their Art upon Spanish Ceramics, with the result in the shape of Hispano-Moresco ware, which we have just been discussing; but excavations in the island of Sicily have brought to light fragments of plain and lustred pottery of an earlier date.

Dr. Drury Fortnum ascribes the origin of this pottery to the time of the Saracenic occupation of Sicily of some fifty years, from A.D. 832 to 878, and he has suggested a special title, that of *Sicilo-Arabian*, for the ware made in Sicily which he traces to this Arabic influence.

The paste is of a dull white colour, somewhat over-fired, the glaze thick and found in "tears" or "blobs" about the base, and the decoration consists of inscriptions in Arabic which are more picturesque than readable. A specimen of

this kind of pottery in the Victoria and Albert Museum is here illustrated :—



Sicilo-Arabian Vase, painted with Arabic inscription, thirteenth to fourteenth century (Victoria and Albert Museum).

The last refuge of the Moors in Spain from the power of their Christian conquerors was Granada, and here was founded (about 1250) the Alhambra, the well-known fortress-palace ; we thus have an approximate date for the famous Alhambra vases. These fine specimens of Moorish pottery are said to have contained gold and treasure. Only one now remains ; and aided by careful drawings and tracings taken by Baron Davillier, M. Deck of Paris was enabled some years ago to make a reproduction in faience. The original vase, of which there is an illustration on the opposite page, is four feet three inches high and seven feet in circumference ; its body is very graceful, terminating in a pointed base, while its

beautifully-proportioned neck is ornamented by two handles that are flat, and not unlike outspread wings.

The Alhambra Vase, from a drawing made in the Alhambra Palace, Granada.

The principal Moorish potteries were at Malaga, Granada, Valencia, and Seville. At both the latter places the Spaniards have continued the manufacture of their celebrated tiles.

The earlier decoration of Italian majolica was by means of a "slip" composed of fine white clay, and the painting was upon this surface, which was then glazed by a transparent preparation composed of oxide of lead and glass, the finished productions being known by the term "Mezza-Majolica."

Another kind of decorative earthenware was made in the north of Italy, by coating the body of the article with a "slip" or argillaceous covering, and then engraving or incising the design in this "slip" before glazing. This ware has been termed *sgraffiati, sgraffiato,* or incised ware. The colourings are green,

brown, and yellow; specimens are scarce, and one of a Tazza on a tripod foot, which is in the Louvre Museum, is here illustrated:—

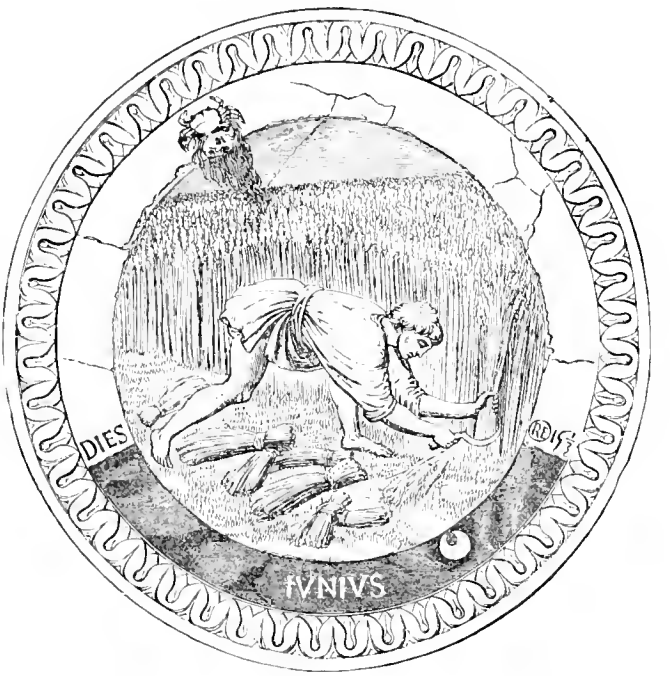
Tazza of Sgraffiato or Incised Ware, North Italian, fifteenth century (Louvre Museum).

The introduction of oxide of tin enabled the potter to produce an opaque glaze or enamel, thus obviating the necessity of the "slip," and providing a much better vehicle for colours.

The invention of this latter preparation is generally attributed to Luca della Robbia, a name synonymous with Italian plastic art, and though it is asserted by M. Jacquemart and Dr. Fortnum that the knowledge of stanniferous or tin-enamel was anterior to Luca della Robbia, there can be no reasonable doubt that he altered and improved the process.

This talented artist was born about 1400, and worked under a clever goldsmith of Florence, one Leonardo. Finding his genius for design cramped by the process of working in metal, he applied himself to sculpture, and became a pupil of Lorenzo Ghiberti, to whom are attributed the gates of the Baptistery at Florence. Luca was fortunate enough to secure the favour and patronage of Pietro di Medici, who gave him some commissions for sculpture in the Church of Santa Maria dei Fiori at Florence. Although Della Robbia was a very young man at this time (Paul Lacroix gives his age at seventeen), he appears to have had so many orders pressed upon him for execution, that he abandoned marble, as he

had abandoned metal, for the more easily manipulated clay. Jacquemart suggests that, as a sculptor, he would make his models in wax or clay, before executing his designs in marble; and as, with his increasing fame, rapidity of production became desirable, the idea would naturally occur to him to render the clay atmosphere-proof by some enamel, which would improve its effect, and make it an excellent substitute for marble. He also



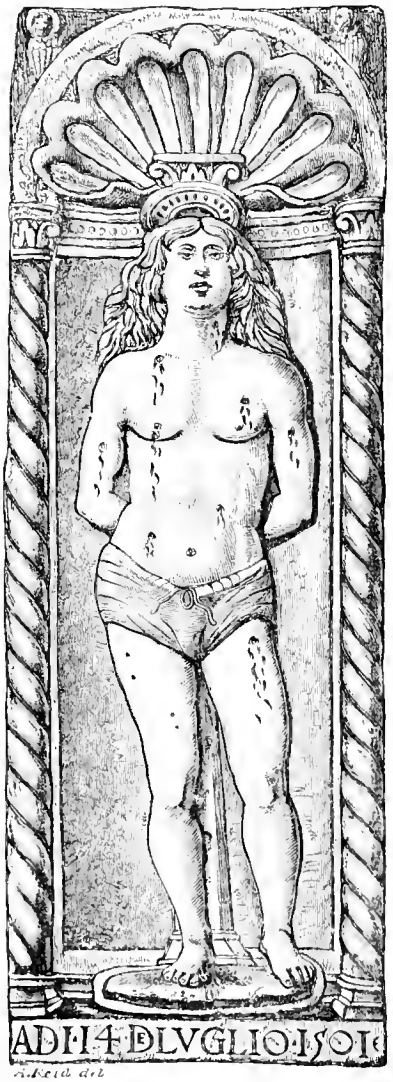
SPECIMEN OF DELLA ROBBIA WARE.

One of a set of twelve round plaques, 28 inches in diameter, in the Victoria and Albert Museum, painted in various shades of blue, with a white moulded border or frame.

appears about this time to have taken into partnership his two pupils, who have been termed his "brothers," Ottaviano and Agostino; but one does not hear much of them, save as working under his direction. Several fine specimens of his workmanship still adorn the principal churches of Florence; there are also some good pieces in the Louvre, and our own Victoria and Albert Museum is very rich in Della Robbia ware.

Most of his subjects are in high relief, and adapted for church enrichment. The enamel is fine in quality, beautifully white,

opaque, and highly lustrous ; and the modelling of his cherubs, especially the faces, which have been left quite unglazed and with their original sharpness untouched, are really masterpieces of plastic art. From some good specimens extant, we know that he also painted on the flat surface. A set of round plates or *tondini* (Nos. 7632–7643), now at the Victoria and Albert Museum, are remarkably fine. They represent the twelve months of the year, and the figure in each is a husbandman at work according to the month represented ; they are painted in different shades of blue on a white ground. (See page 15.)



Gubbio Plaque, St. Sebastian (in relief), dated 1501 (Victoria and Albert Museum).

Luca was succeeded by two generations of artists, their style varying only in detail, and so forming what may be termed a Della Robbia school of art, 1420–1530. Of his descendants, his nephew Andrea is the most famous, and many of his productions are so excellent as to be easily confounded with those of his uncle. At his death in 1528, Andrea was succeeded by his four sons, three of whom followed the family calling. Doubtless many pieces sold as the work of the great Luca, although of inferior merit, were in reality the product of his grandsons' workshops. One of these, Girolamo, went to France, where Jacquemart tells us that he superintended the decoration of the Château de Madrid in the Bois de Boulogne. Meanwhile the home works had been directed by Giovanni Della Robbia, but the "art" had degenerated into "manufacture," and a general decadence took place. Moreover,

the secret of the white enamel had become widely known, and in consequence many imitations were made.

In the new Sculpture Gallery at the Victoria and Albert Museum the reader will find numerous examples of this school of ceramic modelling and enamelling, well arranged. It is really a wonderful exhibit.

While Florence had become famous for Della Robbia ware, other Italian states and cities had made rapid strides in the manufacture of enamelled earthenware—Pesaro, Faenza, Gubbio, Urbino, Pisa, Bologna, Ravenna, Forli, Castel Durante, Caffagiolo, Naples, Turin, and others ; and if he wishes to become acquainted with the characteristics of these different *fabriques*, the reader should study MM. Delange and Borneau's beautifully illustrated volume, *Faiences Italiennes du Moyen Age et de la Renaissance*, which also contains a sketch-map showing the geographical position of some twenty-three of these Italian factories. (See separate notice of MAJOLICA, Chapter VII.)

The most noted in the list of ateliers of the Italian Renaissance is that of Gubbio, not because its average productions are

One of M. Giorgio's signatures.

more excellent than those of other factories, but because a certain artist, Giorgio Andreoli, with whose name the celebrated Gubbio plates are now associated, worked there. He was a native

of Pavia, and on becoming established at Gubbio, which was in the Duchy of Urbino, he acquired the right of citizenship. He was subsequently ennobled by his patron the Duke Guidobaldo, and judging from the number of specimens extant, he must have worked diligently. The first known dated specimen attributed to him is the plaque of St. Sebastian, modelled in relief, which is in the Victoria and Albert Museum, and of which we give an illustration on page 16. It is dated 1501.

There is a plate by him in the British Museum, signed and dated 1517, and in the same show-case are several other very fine specimens. He was known as, and generally signed himself, Maestro Giorgio, his signatures showing various curious contractions and combinations of rough sketchy monograms.

The pigments used by M. Giorgio were particularly brilliant, and his lustred ware is remarkably iridescent.

From the end of the fifteenth to the middle of the sixteenth century, and especially while Guidobaldo was Duke of Urbino, 1538–74, ceramic art in Italy may be said to have been at its best. Artists of celebrity not only prepared designs, but painted many of the pieces, though the fallacy that Raffaele actually decorated the majolica known as Raffaele ware has been exploded by the incompatibility of dates. During this period, too, subjects from the Scriptures and mythology were introduced as decoration for vases and plates. Many of the finest specimens were made for presentation to neighbouring potentates, a practice serving as a great encouragement to the Art, by stimulating the recipients of these much-valued gifts to become proprietors of majolica manufactories themselves, and to take a personal interest in their progress.

The first real porcelain made in Europe, dated as early as 1580, is stated to have been made at Florence, under the patronage of Francesco de Medici, Grand Duke of Tuscany. About a hundred years previous to this there is a record of a "transparent and beautiful porcelain" having been made at Venice, and the writer of a letter which has been preserved mentions the sending of two specimens to a friend in Padua, but no one knows of the actual existence of any more convincing evidence of fifteenth-century European porcelain. It was translucent, of a kind of soft paste with a thick, creamy, lead glaze, and the bottle decorated with Renaissance ornament in cobalt blue which is in the Salting collection is a good representative specimen, and is known as "Medici china." (See notice under FLORENCE, Chap. VII.)

Towards the end of the sixteenth century, Eastern porcelain was introduced into Italy. Partly on account of this and partly owing to increased competition, the production of majolica seems to have languished, the factory at Castel Durante being the last to remain in a flourishing condition. However, at the death of its patron, the Duke Francesco Maria II. (1631), it followed in the wake of the Pesaro, Urbino, and many other important manufactories of Italian enamelled earthenware.

We have observed that the art of making enamelled earthenware, called generally, though not very accurately, majolica, spread from Italy to France. Doubtless the manufacture of pottery of some artistic pretension may be traced to native *fabriques* before any foreign introduction, but certainly a great improvement may be attributed to the importation of Italian potters and artists, just before and during the reign of Francis I. The occupation of Naples by Charles VIII., though only temporary, prepared a road which Francis I. followed, and the taste of the French was thoroughly awakened by contact with the Italians and an acquaintance with their cities, so rich in works of art. The marriage, too, in 1553, of the Dauphin, afterwards Henri II., with Catherine de Medici, daughter of the Duke of Urbino, would account for the introduction of Italian artists into France.

The French, however, appear very speedily to have naturalised Italian art, and adapted the different improvements they thus learned to their existing potteries of Beauvais, Saintes, and others. The traces of a foreign element soon vanished, and can now usually be detected only by experts, in pieces with French inscriptions that show signs of unfamiliarity with the language. In the archives of Rouen is a document quoted by Jacquemart, dated 22nd September 1557, which mentions the manufacture of artistic tiles, of somewhat elaborate design, for the King, by a potter of that time. The introduction of the tin-enamel gave a great impetus to ceramic art, which also found liberal patronage amongst the nobility of France.

About this time, too, Bernard Palissy, after many trials and failures, had achieved a success dearly bought and richly merited, and those curious dishes, plates, and vases which have rendered him justly famous, were produced. This remarkable man was born, about 1510, at La Chapelle Biron, a small village between the Lot and Dordogne in Périgord. Of poor parentage, he seems to have had a natural thirst for knowledge, to which

want of means proved but a slender barrier, and he found time to visit the chief provinces of France and Flanders. He married in 1539, and settled in Saintes as a glass painter and land measurer, and some years later, happening to observe a beautiful cup of enamelled pottery, he seems to have been seized with a remarkable enthusiasm to become a potter, and to have had no other end in life but to discover the secret of a fine enamel. Beyond a knowledge of glass manufacture he possessed no other technical information, and, therefore, set about his task under considerable disadvantages. Experiment after experiment only resulted in disappointment, and the whole of his savings and the principal part of his scanty earnings were also devoted to the object he had so enthusiastically set his mind to attain. The complaints of his wife, and the distress of his home, could not deter him from the keen pursuit of what appeared to all his friends and neighbours a hopeless task, and at length, after discharging his last workman for want of money to pay wages, and parting with every marketable chattel he possessed, he actually burned the floor boards of his house in a last attempt to make a successful firing. For sixteen long years victory was denied to this zealous potter, but, tardy as it was, it came at last, and Palissy had the delight of removing from his kiln a comparatively perfect specimen of the enamelled earthenware with which his name has been identified. The subjects he elected to illustrate are well known: reptiles of every variety, in high relief and of wonderful fidelity to nature, were the strong points of his decoration, though figures and flowers were occasionally introduced. His fame soon spread, and obtained for him the patronage of Henri II. of France, who gave him liberal commissions and protection. In religion, as in art, Palissy was earnest and conscientious; having embraced Protestant principles, he was proscribed by the edict of the Parliament of Bordeaux in 1562, and, notwithstanding the personal influence of the Duc de Montpensier, was arrested and his workshop destroyed. The King claimed him as a special servant in order to save his life, and subsequently he only escaped the massacre of St. Bartholomew by Court protection. At the age of eighty, however, he was again arrested and confined in the Bastille, and, after again and again refusing to sacrifice his religious principles, though, it is said, he was once personally urged to do so by the King (Henri III.), lingered on in prison until 1589, when he died, a martyr, like so many others of his time, to the Protestant faith. That he was naturalist as well as potter, his excellent representa-

PALISSY WARE DISH.

With reptiles in high relief; from the Magniac collection.

tions of reptiles and insects can leave no doubt, and it is worthy of remark, that these natural objects are, without exception, *national*. His celebrated Marguerite daisy ornament was in all probability adopted out of compliment to his Protestant protectress, Marguerite of Navarre.

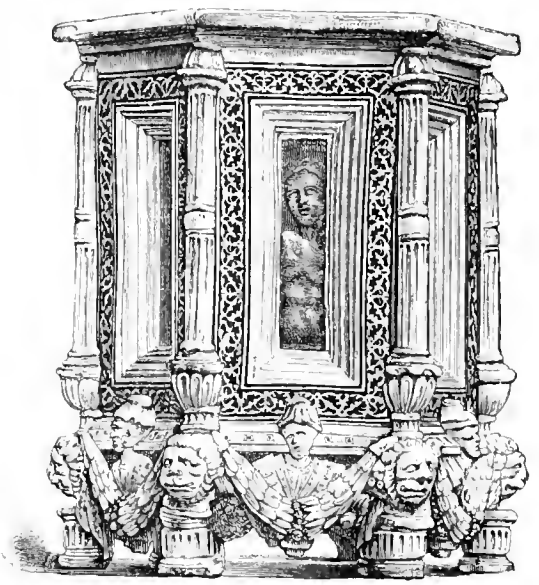
Palissy had many imitators and pupils, and the manufacture of the Palissy ware was continued until the time of Henri IV. A plate, with a family group of this monarch and his children, exists now, and has been repeatedly copied.[1] It may be observed here that the original Palissy vase was very light ; the imitations are much clumsier. There are some excellent examples to refer to in the Salting bequest.

In speaking of French ceramics of the Renaissance period, the celebrated, and now extremely rare, Saint Porchaire ware claims attention after Palissy ; this, unlike Palissy ware or the enamelled pottery of Italy, is an *encrusted* faience. Its origin is attributed to a woman of great taste, Hélène de Hengest, widow of Artur Gouffier, formerly governor of Francis I., and Grand-Master of France. This lady used to reside during the summer at the château of Oiron (a small locality in the dependency of Thouars), and was said to have established under her immediate patronage a pottery managed by Bernart and Charpentier. The ware was of fine paste, worked with the hand, and very thin, and upon the first nucleus the potter spread a still thinner layer of purer and whiter earth, in which he graved the principal ornaments, and then filled them in with a coloured clay, which he made level with the surface. It is, therefore, a decoration by incrustation rather than by painting. During Hélène's lifetime the pieces were principally vases commemorating the death, virtues, and idiosyncrasies of her friends, but after her demise, in 1537, the *fabrique* being continued by her son, the decoration became richer and mainly of an architectural type ; pieces of this class are now occasionally seen in good collections, though it is said that not more than sixty-five authenticated specimens are in existence. Salt-cellars, triangular or square, give us the Gothic window of the collegiate chapel of Oiron, supported by buttresses having the form of the symbolic termini supporting the chimney-pieces of the great gallery of the Château Gouffier (some few years afterwards sacked during the religious wars). Royal emblems, cyphers, and shields also occur as part of the ornamentation.

[1] MM. Delange et Bonneau's illustrated volume, *L'Œuvres de Bernard Palissy*, should be consulted.

This beautiful faience was, until a few years ago, known by the name of *Faience d'Oiron*, or Henri Deux ware; but, on the authority of M. Edouard Bonnaffé, a learned writer on French art, who took some pains to trace its origin to the village of Saint Porchaire, it has been acknowledged by collectors under its more correct title of Saint Porchaire.[1]

Of all ceramic gems it is the most costly, and to judge by the more recent public sales where pieces have changed ownership its price seems to rise rather than fall. At the sale of



Saint Porchaire Salt-cellar (Victoria and Albert Museum).

the Fountaine (Narford Hall) collection, three specimens which were found in an old clothes-basket under a bedstead at Narford Hall, realised the enormous sum of £6236. At the Spitzer sale in Paris, 1893, a tazza which at the Hamilton Palace sale a few years previous had brought £1218, was purchased by Mr. George Salting for £1500, and this is now at the Victoria and Albert Museum. A candlestick in the collection of Mr. Leopold Rothschild cost the sum of £3675. Those of our readers who would

[1] In the catalogue of the Salting bequest the Victoria and Albert Museum authorities appear to prefer the former name of Henri II. ware.

learn more particulars of this highly prized and coveted kind of ware will find a table, which was compiled by Mr. Chaffers and revised and brought up to date by the author of the present work, in the later editions of Chaffers' *Marks and Monograms*. (See separate notice under SAINT PORCHAIRE, Chap. VII.)

The success of this beautiful and delicate faience did not outlive the two first potters; the limited production, therefore, as well as its undoubted merit, is a reason for its value.

The famous wares of the Renaissance period were, then,

Elizabethan Stoneware Jug, silver-mounted. Hall Mark date 1600 (Victoria and Albert Museum).

the "Henri II.," or Saint Porchaire, and the ware of Palissy; but at this time a considerable number of smaller ateliers were producing specimens of varying merit, under the immediate patronage of many art-loving seigneurs in Southern France.

Some of the more important of these makers will be found noticed in the alphabetical list of ceramic factories in a subsequent chapter—among others that of François Briot, a skilful goldsmith,

and also a potter, whose work, contemporary with that of Palissy, is sometimes confounded with it. (See notice under BRIOT, Chap. VII.) As upon specimens from some of these smaller French potteries there is no *fabrique* mark, it is difficult to decide to which potter to assign them. Some, however, bear as part of their decoration the coat of arms or heraldic device of the owner of the property where they were made.

The Persian school of ceramics, embracing the pottery of Persia, Damascus, Anatolia, and Rhodes, belongs to the period which we are now considering. In the preceding chapter some allusion has been made to this school, influenced as it was by the

Teapot of Elers Ware (Victoria and Albert Museum).

old Mosaic Law; and in the later productions of the thirteenth to the sixteenth and seventeenth centuries we find this influence still predominant, though it wanes during the seventeenth century, when figures of men and of animals began to appear in the scheme of decorations. Under separate notices in Chapter VII., on Persia and Rhodes, some fuller particulars relative to this kind of pottery will be found.

With the Middle Ages had come the Crusades, bringing to Europe a better acquaintance with the Saracenic art, and the production of tiles, which is now on such an enormous scale in England, may be said to have originated from this source.

German Stoneware (Sixteenth Century).

Four-handled Water-jug. Coffee-pot.

Stoneware of a decorative kind was also made in Nuremberg and many other parts of Germany; the famous cannettes of Cologne being made about the sixteenth century, and imported thence to England, where their manufacture was attempted, and patents granted in 1626. (See notice under COLOGNE, Chap. VII.) Some thirty or forty years previous to this date, however, stoneware of a superior kind had been made at Staffordshire, one of the earliest potters being one William Simpson, and, later, the fictile art in England received an impetus by the immigration of some Dutch potters, the brothers Elers, who brought with them the secrets that were known at the time to some of the Continental potters. (See also ELERS, Chap. VII.)

Bellarmine, of Fulham Stoneware (Schreiber Collection, Victoria and Albert Museum).

The well-known "greybeards" may be mentioned here.

These jugs were first made in caricature of Cardinal Bellarmine, who, through opposition to the Reformed religion, was unpopular in the Low Countries. Tradition ascribes to the Cardinal a somewhat bulky person, together with a long beard, hence these jugs were called "Bellarmines." For those who are interested in tracing our slang terms back to their derivation, Mr. Jewitt

Dish of Toft Ware, decorated in slip (Victoria and Albert Museum)

quotes from an old play, showing that the vernacular "mug" was taken from these jugs.

Under the notices of different potteries in Chapter VII., the reader will find some particulars of the work of both English and Continental potters during the sixteenth and seventeenth centuries. In Fulham, John Dwight established in 1671 a manufactory where, after many experiments, he succeeded in producing a material which he termed porcelain, but which has been

happily called by Professor Church a "porcellaneous stoneware," and for which he took out a patent. (See also notice under FULHAM, Chap. VII.)

At Wrotham, in Kent, were produced, in the early years of the seventeenth century, those quaint, slip-decorated posset-pots, tygs, and dishes which are picturesque ceramic reminiscences of this time.

Some excellent stoneware jugs and tankards were also made at Brampton near Chesterfield, at potteries in the neighbourhood of Nottingham, and some other districts.

In Staffordshire our potters were making those buff-coloured dishes which we now recognise as "Toft ware," and concerning which, under a separate notice, more details are given. The illustration on p. 26 of a very quaint dish, signed by the potter, will give an idea of this peculiar ware, which marks a distinct period in our national ceramics.

Small Cup of Place's Ware in Mr. Thomas Boynton's Collection.

Francis Place deserves mention as a potter of this period (seventeenth century). He was apparently a gentleman of ample means and cultured taste, and established a *fabrique* in the Manor House, York. There is in the Victoria and Albert Museum a quaint little mug, in appearance resembling agate, only 2½ inches high, which was presented to the Museum by the late Sir A. W. Franks. It was purchased at the famous sale of the contents of Strawberry Hill, and has a time-worn and faintly-inscribed label which is in all probability in the handwriting of Horace Walpole—"Mr. Francis Place's china."

Mr. Thomson Boynton possesses a similar specimen which is illustrated on p. 27 from a photograph.

Before passing on to the introduction of porcelain, mention must be made of the celebrated Delft, the manufacture of which flourished in the seventeenth century. The old Dutch town of Delft, between The Hague and Rotterdam, belonging to a nation which, at that time, was the only European Power to which the Japanese allowed an entrance into their ports, availed itself of its large importation of Eastern porcelain to attempt copies thereof. These took the shape of a product known as "Delft," which, though an earthenware in substance, has yet much of the feeling and character of Oriental porce-

lain, and, in the fine colour (the Oriental blue) and peculiar bluish-white of the ground of some of the best specimens, is very closely assimilated to its original models. Like the term majolica, "Delft" is often wrongly applied to all kinds of glazed earthenware.

Design of Ornament on Pottery by Palissy.

CHAPTER III

Porcelain

ITS INTRODUCTION INTO EUROPE AND GENERAL ADOPTION

WE are accustomed to speak and to write of certain marked developments in Art and Industry as belonging to a century, a reign, or a dynasty, although the actual periods of the almanac or the life of a sovereign may not coincide with the changes to which we refer. It is convenient in a general way to consider steam and telegraphy as the product of the nineteenth century, to refer to a certain form of ornament as "Queen Anne" or "Georgian," and in a similar connection we must consider the eighteenth century as the century of porcelain, just as the sixteenth was that of majolica.

Ceramics have always been rightly divided into two distinct classes—pottery and porcelain. The term "porcelain," or, as it is often called, china, should include those articles produced by an artificial mixture of certain mineral elements, known by their Chinese names of *kaolin* and *petuntse*, or their English ones of china clay and felspar.

Porcelain is translucent and breaks with a smooth fracture, either shell-like or granular according to its composition, hard or soft paste, of which we shall speak presently. Pottery is opaque and breaks with a rough fracture, that is, will show rough edges where broken.

The derivation of the word Porcelain is said to be from the Portuguese *porcellana* (a little pig), and is explained by the fact that the Portuguese, the pioneers of Eastern trade, used as a currency in their traffic little cowrie shells (*porcellana*), so called from their shape resembling that of a pig. When they brought home the first specimens of real porcelain from China, and the novel commodity required a name, its shell-like appearance at

once suggested the title, and as porcelain or china it has ever since been known.

Porcelain varies considerably in composition, and is divided roughly into two classes, hard paste and soft paste. Hard paste of whatever nationality is very similar in its component parts, and contains only the natural elements already mentioned of china clay and felspar. The china clay is an infusible plastic body, while the felspar is a dry, fusible material by which the whole mass is bound together in partial vitrifaction. This felspar constitutes by itself the hard glaze which is the surface of hard porcelain, and if we attempt to scratch this with a file or the blade of a knife, it will resist any attempt to make an impression, unless the file should be specially tempered for such a hard substance.

Soft paste porcelain is of different kinds, varying according to the particular recipe adopted and also to the purpose for which the porcelain is intended. M. Brongniart has divided it into three classes :—

1. *Porcelaine tendre artificielle* in which we should include the earliest made French porcelain of Rouen and St. Cloud, also that afterwards made at Vincennes and Sèvres. 2. *Porcelain tendre naturelle*, which embraces the china made at Bow and Chelsea and the other English factories which followed them, always excepting Plymouth and Bristol. Mr. William Burton in his valuable writings on this subject has given the analyses of the different compositions, which vary in each case, and has termed them *artificial porcelain*. 3. Brongniart distinguishes a third class which he terms *porcelaine mixte* or *hybride*, and under this classification he includes the early Florentine porcelain made in the sixteenth century and that of some other Italian *fabriques*.

Whatever be the combination of clays, lime, sand, or of animal and mineral ingredients which make up the many varieties of soft paste porcelain, they have all a general similarity, and their softness is a question of degree. A very soft or as it is technically termed "fat" specimen of old Sèvres, a piece of Nantgarw, or a Minton imitation of Sèvres, each differing in appearance to a trained eye and also to the touch, all possess a vitreous body and a soft glaze which could be scratched by a knife or other sharp instrument. This glaze, too, instead of forming itself in the kiln as it does in the case of hard paste porcelain, is applied by a subsequent firing to that of the body, and at a lower temperature. Acids from fruits, and dyes, will

stain soft paste, while hard paste will be impervious to such contact, and while the fracture of hard paste will show edges like those of a broken shell, the edges of soft paste porcelain when broken will be granular or, as it has been described, like the broken surfaces of a lump of sugar. It is also fired at a lower temperature than the hard paste china, and while it lends itself to the colour effects of decoration more kindly than does the harder description of china, it naturally cannot compare favourably with it in respect of durability.

Specimens of Chinese porcelain had found their way to England as early as 1506, when a present of some "Oriental china bowls" was made to Sir Thomas Trenchard, then High Sheriff, by Philip of Austria, when his Majesty visited Weymouth, being driven there by stress of weather during his voyage from the Low Countries to Spain. Amongst the new year's gifts to Queen Elizabeth, 1587–88, was "a porringer of white porselyn and a cup of green porselyn," presented by Lord Burghleigh and Mr. Robert Cecil. Probably one of the most ancient specimens of porcelain in England is the Céladon bowl which was presented to New College, Oxford, by Archbishop Warham some time between 1504 and 1532.

The secrets of manufacture were well kept by the Celestials, and inquisitive travellers were regaled with many a hoax, which, in default of better information, was retailed and believed in Europe. Thus Lord Bacon, certainly one of the best-informed men of his time, in an argument at the bar during the impeachment of Haste, speaks of the "*mines*" of porcelain, "which porcelain is a kind of plaster buried in the earth, and by length of time congealed and glazed into that fine substance."

It was also stated that porcelain was made of eggshells and seashells, beaten small and buried in the earth for a hundred years; hence the old couplet—

> "True fame, like porc'lain earth, for years must lay
> Buried and mixed with elemental clay."

Another fable was that the mysterious porcelain cups were of such a nature as to betray poison by a sudden change of transparency.

It must of course be borne in mind, that before the Cape of Good Hope had been doubled by the Portuguese traders, every specimen brought home had been carried across the desert on the backs of camels, and that, owing to the monopoly of Eastern trade, enjoyed first by the Portuguese and subsequently by the

Dutch, the English East India Company was shut out from importing Oriental porcelain for some time after its formation in 1650.

Père d'Entrecolles, the Superior-General of the French Jesuits in China, who established a mission in some of the provinces of the Celestial Empire, writing in 1717, mentions the number of furnaces in a single province, that of Feouliang, as having increased from 300 to 3000 ; and the same writer, who appears to have been most anxious to impart to his countrymen the secret of porcelain manufacture, having learnt from his Chinese converts many particulars, sent home a list of specific instructions, accompanied by specimens, to Father Orry at Paris in 1712. The information thus acquired by the French potters laid the foundation of the famous manufactory at Sèvres.

We have seen, in a previous chapter, how the importation of true porcelain into Europe about the end of the seventeenth century caused the decline of the majolica *fabriques*. Its finer and more compact body, its superiority for all vessels of use, and, moreover, the novelty and secret of its production, attracted the attention of art-loving sovereigns and noble patrons of the different ceramic ateliers, and the manufacture of artistic majolica was comparatively forsaken. It must also be remembered that, previous to its introduction into Europe as a manufacture, Oriental porcelain had commanded a very high price amongst collectors ; the difficulty of importation, owing to the exclusive manners of the Chinese, accounting in a great measure for this.

There is some doubt as to who can claim the credit of having first made porcelain in Europe. Jacquemart tells us of the liberal offers made by Alfonso, Duke of Ferrara, Modena, and Reggio, to obtain the services of a Venetian potter who was reputed to possess the coveted secret, but who declined the Duke's overtures on account of the journey and his age. Another story, which is substantiated by the archives of Florence, is interesting as showing the importance attached to the secret of making porcelain. In 1567, owing to the accidental discharge of a cannon in the ducal arsenal, the master-founder, who was also chief potter, one Camillo, was mortally wounded, and there was considerable excitement lest he should die without first revealing the secret of making porcelain, which he was believed to possess. Jacquemart quotes an extract from the note of the ambassador to the Grand Duke of Florence, announcing the event to his master : "Camillo da Urbino, maker of vases, and painter,

chemist in some sort to your Excellency, who is the real Modena inventor of porcelain."

In the preceding chapter some reference has been made to the first soft paste porcelain made at Florence, and under the notice of that factory some additional particulars will be found. This was termed Medici porcelain, and only some forty specimens are known to exist.

Venice also claims to have been the first in this field, but there is no record of any successful production until later, though we know that attempts were made as early as 1520. In 1695 a soft porcelain of fine quality was made at St. Cloud (see Chap. VII.), and the invention was protected by special royal patents and concessions. These Jacquemart quotes *in extenso*, also some interesting extracts from the *Mercure de France* for the year 1700, recording the visits of royalty and aristocracy to the factory.

The first true *hard* porcelain was, however, made in Saxony in the year 1709, and fostered by the keen personal interest of Augustus II., Elector of Saxony and King of Poland, this manufactory became in a few years famous for its beautiful productions. Every precaution was taken to ensure the secrecy of the highly-prized recipe; and when Charles XII. of Sweden invaded Saxony in 1706, Böttger, at that time busily employed in making the experiments that resulted successfully some three years later, was sent with three workmen under a cavalry escort to Königstein, where, safe from molestation, he could continue his work in a laboratory especially fitted up for him in the fortress. His fellow-prisoners formed a plan of escape, but Böttger was prudent enough to disclose the scheme, and by this act of fidelity became subjected to less rigorous confinement. In 1708 he succeeded in withdrawing from his furnace a *seggar* containing a teapot, which, in the presence of the King, was plunged into a vessel of cold water without sustaining any injury, and he improved on this signal triumph in subsequent trials, until the great manufactory at Meissen was opened under his directorate in 1709–10. (See notice of DRESDEN, Chap. VII.)

From the notices of the different factories in Chapter VII., it will be seen how, by means of runaway workmen, the secret of porcelain manufacture spread to other centres; first to Vienna, and afterwards to many other German towns, wherever the facilities existed for the establishment of the necessary works, and supply of the kaolin. In a great number of cases, however, the career of prosperity was short, owing to many diffi-

culties, of which the cost of management was not the least. Such factories were often the expensive toys of artistic potentates, and perished for lack of the necessary subsidies when the patron died, or when from other circumstances funds were not available. Specimens of their manufacture have, in consequence, become rare and valuable, not only for their scarcity, but because, as they were in many cases produced at great cost, without regard to making the factory self-supporting, they have intrinsically an artistic value superior to the vast bulk of the productions of more recent manufactories, which are conducted on commercial principles.

In England our potters had not been idle in attempting to produce, like their Continental rivals, a material that would compare favourably with the real porcelain of China. We have seen how John Dwight in the latter half of the seventeenth century nearly succeeded, and also how the brothers Elers, settling in Bradwell and also near Burslem, produced a red ware, not unlike that made by Böttger of Meissen, and also closely assimilated to the earlier red Chinese ware.

As an illustration of the extreme caution observed by successful potters, it is said that the Elers only employed workmen of the lowest intelligence for certain processes, fearing that their secret would be known and betrayed. In Dr. Shaw's *History of the Staffordshire Potteries*, a book which contains a vast amount of carefully collected information on the subject, we find the story of a master potter named John Astbury feigning idiocy in order to get employment in the Elers' works, and so obtain access to their secret recipes and methods. It was on account of competition and the annoyance of finding that rival potters shared their jealously guarded secrets, that the Elers relinquished their works in Staffordshire and, according to Dr. Shaw, removed to Lambeth or Chelsea about 1710.

The next great name which stands out in the history of ceramic progress in England is that of Josiah Wedgwood, who having been apprenticed to his father in 1744, after a short partnership first with Harrison and then with Thomas Whieldon, started on his own account in 1759. Three years afterwards he produced his celebrated cream ware, called "Queen's ware," and in 1768 he took Thomas Bentley into partnership for the ornamental work in his manufactory, which had by this time developed into a very extensive business.

In 1752 John Sadler, a master printer of Liverpool, discovered

the cheaper and quicker method of decorating Wedgwood's cream-coloured ware by transfer printing (see LIVERPOOL, Chap. VII.), and he and his partner Guy Green, by means of this process, enormously increased the demand for such ware.

Richard Chaffers, a prominent Liverpool potter, hearing of Wedgwood's success, and fearing that he would be beaten out of the market unless he could find the means to manufacture "true porcelain," travelled on horseback to Cornwall in 1755, with a thousand guineas in his holsters, to find and purchase the "soap-rock" which was the necessary ingredient. When he found this material in Cornwall, and succeeded in producing a china similar to Oriental porcelain, his first presentation was to his great rival, Wedgwood. The story of Richard Chaffers—who died in 1765, soon after his adventurous and successful journey—is well told by Mr. Joseph Mayer, in whose collection are some of the trial pieces of Chaffers' porcelain. In these days of the twentieth century, when articles of china are in such common daily use, it is difficult to realise the heartburnings and jealousies, the difficulties, disappointments, and suspense endured by our eighteenth-century potters, in producing a material which should equal or surpass the famous Chinese porcelain. In the large edition of Chaffers there are given some extracts from letters written in the year 1756–63 respecting the results of Richard Chaffers' expedition, and they read now almost as do the reports from the managers of gold mines in Africa or Western Australia at the present day. Thus :—

1756, October 2.—"He will send about ten tons of clay, but was afraid of a disturbance between the lords of the land when he weighed it off; his charges out at this present was not up nor down of thirteen pound."

1759, December 8.—"Teppit had weighed of the clay nine tons and seventeen hundred of as nice a clay as ever was seen, and said there was a man down in October who said he would give any money for such a parcel."

1761, May 23.—"We have found a very good bunch of clay; if it holds we can rise two or three hundred a day, and when the level is in, I hope it will serve for many years."

1763, October 5.—"Sends off ten tons more in thirty-five casks. In 1764 the soap rock yields well, and is duly shipped *viâ* Hull to Liverpool."

There are many more, and also a note that in May 1755, the "mine" of soap rock was sold to the Worcester Porcelain Company for £500.

About this time, or some years previously, experiments had been made by William Cookworthy of Plymouth with Cornish kaolin and granite stone, and a patent, which had considerable

influence upon our native porcelain manufacture, was taken out by him in 1758. The works at Plymouth were transferred to Bristol in 1770. (See notices on these factories in Chap. VII.)

Then we have the commencement of the Chelsea Factory prior to 1745. We know that the Bow Factory was doing an extensive business in 1760—and in 1751 we find Mr. William Duesbury establishing the Derby Works, and Dr. Wall of Worcester founding the celebrated factory in that city. China was made at Lowestoft in 1756, John Turner commenced his china works at Caughley, Shropshire, in 1772, and the Rockingham works were founded in 1757. Under the different notices in a subsequent chapter the reader will find particulars of all these factories; the dates of their initiation are given here to emphasise the fact that in England, as on the Continent, our potters were making great strides in the development and perfecting of their art. There are in books and newspapers of the time many references to the new invention of the day. Numerous quotations from the letters of persons interested in this novel industry might be given, in which the different clays and methods are discussed. Various patents were taken out by inventors of new processes, and there was, as we have seen, an active rivalry between manufacturers and art patrons, in making and improving "true porcelain." It is a sign of the times that the Bow manufactory was called "New Canton," while in the epitaph of Thomas Frye he is described as "The Inventor and First Manufacturer of Porcelain in England."

The names of inventors, founders, and manufacturers of porcelain, to which we have just referred, are those of some of the pioneers. Later we have Spode and his successor Copeland, the great house of Mintons, and the Davenports in England. In Wales, Mr. Dilwyn produced his beautiful Swansea and Nantgarw china, while in the north of Ireland Mr. Armstrong's enterprise achieved the Belleek factory.

During the eighteenth century, then, we find that in England and on the European continent the manufacture of porcelain passed through its early experimental stages, and developed into an important industry.

Knife-handle of Ménecy porcelain.

CHAPTER IV

Modern

IN Art, as in manufactures, a characteristic phase of development has been the gradual education of the million to a knowledge of its many wants; thus, with the growth of wealth and civilisation, the circumstances of Art have materially changed, even if her laws have altered but little. She now aims, not as formerly, to produce luxuries for the few, but to supply the wants of the many, and the artist is no longer dependent upon a single patron, but upon society at large. On the other hand, the great commercial ideal of making a speculation remunerative is applied more and more to undertakings having for their object the production of artistic works, and in too many cases art degenerates into manufacture. Against this disadvantage, however, we must set off the vast increase in the support and encouragement accorded to artists, and therefore the increase in the number of persons trained to art pursuits; also the modern demand for copies of good originals affords the producer means of recouping himself for his outlay on the latter.

With respect, however, to pottery and porcelain, one can scarcely contrast the modern period with the ancient, as most of the finest European ceramic specimens only date back to a relatively recent period—for majolica the fifteenth and sixteenth centuries, for porcelain the eighteenth. Furthermore, in considering the matter, we have to compare the productions of our own time with those of a period when potteries were the playthings of sovereigns, and not commercial undertakings carried on for profit.

When the collector looks about him, even though his investigation goes no further than the shop windows of one of our

fashionable London streets, and compares the inferior wares exhibited with specimens of early Sèvres, Dresden, or Oriental porcelain, he is apt to exclaim at the sad degeneration of ceramic art. But before passing sentence he must consider two things. First, he must carefully separate art from manufacture; for though the bad copy offends the critical eye of the connoisseur, surely it is better that the public, if it must have ornament cheaply provided, should have something to educate it in the direction of the good original, rather than something without precedent as well as without merit. Secondly, it must be recollected that "the survival of the fittest" is an axiom in Art as it is in science, and that as the best is preserved to us from former ages, so posterity will judge of our nineteenth-century art, not by its worst specimens, but by its best, even though some of these now pass with their merit unacknowledged.

It will be seen by reference to the list of different factories (Chapter VII.), that, with a very moderate number of exceptions, decline and fall followed rise and progress in a comparatively short space of time, because the limited production was insufficient to support the heavy expenses attending the management. Some few factories have with varying vicissitudes continued from their foundation to the present time; the following are the chief: Dresden, founded 1709: Sèvres, 1745; Worcester, 1751; Berlin, 1751. The ranks of the fallen have been recruited by an army of potters who started some years afterwards: our English Wedgwood commencing business in 1759, Spode in 1784, and Minton in 1793. A revival of the old Capo di Monte works has been effected by the Marquis Ginori at his establishment near Florence; the Copenhagen factory, too, was resuscitated in 1772, and made a State concern in 1775. The small Bavarian factory at Nymphenburg is still carried on, and here and there fresh factories of porcelain have been established. The increase in the manufacture of pottery as distinct from porcelain is on a very much more extensive scale.

The first-named of the old factories, the Royal Saxony or Meissen manufactory, has held its own to the present time. Its chief fault is ultra-conservatism in its management, too rigid an adherence to the old models and designs, and a general want of vigour in breaking fresh ground.

To the modern German school is due the revival of over-decorated Vienna china. When the State or Royal factory ceased in 1864, its plant was sold, and some of the employés

WORCESTER PORCELAIN.

Specimen of modern work, a vase in the Italian style, by the Royal Worcester Porcelain Company.

started works of their own. At first the better traditions of the old factory were maintained, but the anxiety for profit, and the endeavour to meet a demand for cheapness, led these men and their successors to produce tawdry copies of the vases and services of better times. Therefore "modern Vienna" has become a byword for over-decorated, richly gilded, and generally badly painted china.

Unfortunately, too, we have to place to the account of modern German manufacturers some of the worst forgeries and imitations of old Dresden, of old Worcester, and of other kinds of porcelains which are in request. (See notes in Chapter VI. on "Counterfeit Marks.")

In some cases new factories have been started in the place of extinct ones, and although the present productions are of a meretricious character, generally resembling inferior modern Dresden, they use the same mark as that of their more worthy and painstaking predecessors. The group of hard paste porcelain factories which towards the end of the eighteenth century grew up in the forest district of Thuringia have gradually abandoned the production of the higher description of goods, and the surviving concerns make large quantities of china for table use, and some specimens are marked in imitation of older and more sought after *fabriques*. (See also notes on "Misleading Marks" in Chapter VI.)

The Berlin factory produces a great many presentation specimens, in which the representation of Imperial portraits is a prominent form of decoration. It also makes a large quantity of high-class porcelain for table services.

The Sèvres manufactory lives somewhat upon its past reputation ; and though the forms and ground colours are very good, the delicacy of the old *pâte tendre* is wanting, and the painting of the subjects shows a great falling off from the days of Madame de Pompadour.

Until recently one was able to purchase at the Sèvres manufactory specimens of recent productions, but some few years ago the Government came to the conclusion that as a State concern under a Republican form of government it should not enter into competition with private enterprise, and the sale of Sèvres porcelain was accordingly prohibited. Specimens are now presented to individuals in recognition of some public service.

To the modern French school of ceramic art belong the factories of M. Pillevuyt (*q.v.*), of M. Deck, of Limoges, now owned

by Haviland & Co., and many others, including that factory of excellent ceramic statuary or "*biscuit*" of "Maison Gille," whence come life-size figures of Love and Folly, and statuettes of the different models of Venus, which may often be seen in some of the best of our London china houses. There are also in the neighbourhood of Fontainebleau several china-makers, amongst others the successors of Jacob Petit, who established a factory at Belleville in 1790. In the close vicinity of Paris, too, are many makers and decorators. The majority of these produce imitations of either the Sèvres or Dresden models, and the quality is good, bad, or indifferent, according to the class of demand catered for.

The manufacture of faience of an ornamental kind is carried on in France upon an enormous scale. There are a great many small makers who produce imitations of the old Delft, and also of the early faiences of Rouen, Moustiers, Marseilles, and kindred wares. Several of these are alluded to in the notices of different factories in Chapter VII. In a notice, too, of the modern French china, one must not forget various minor *fabriques*, where the soft paste of Tournay is decorated after the manner of the old Sèvres. The best of these wares approach in softness of glaze and brilliancy of colour the veritable *pâte tendre* which they imitate. Of the colours thus revived, those imitating the *pomme verte* and *gros bleu* are the best, while the imitation of the beautiful *rose du Barry* is the least successful. The enrichment of these pieces by jewelling is very clever, and is better in effect than that of our English manufactures. These firms of porcelain decorators affect the double L of Sèvres as a mark, and use in lieu of a date-mark the initial of their own name. (See also notice under "Counterfeit Marks," Chapter VI.)

Of the modern Italian school of ceramics, perhaps the chief is the large manufactory of the Marquis Ginori, whose artistic majolica is particularly good, the shapes being graceful, the decoration of a high class, and, in some of the best pieces, very finely finished. The lustred or iridescent majolica of the sixteenth century has been successfully reproduced, and in fact some of the pieces have been palmed off by unscrupulous dealers as original specimens. As to the porcelain, the sharpness of the bas-relief is inferior to that of the old Capo di Monte, and the colouring is more crude, but the shapes are excellent, and the peculiar kind of twisted handles (*intrecciato*) very pretty (see CAPO DI MONTE).

The majolica manufacturers of Bologna, of Faenza, Imola, Le Nove, and Gubbio (*q.v.*), and some others, are making, with

considerable success, reproductions of the Urbino of the Renaissance period, and at the Italian Exhibition held in London in 1888, when the author acted as one of the jurors of this class of ceramics, there were in the faience exhibits some excellent reproductions of Le Nove pottery. At Valencia and Seville manufactories exist, not of a high order, but showing some skill in the reproduction of "Alcazar" and "Alhambra" tiles, and decorative pottery. In Portugal the painting of pottery pictures, mostly for the embellishment of churches, is carried on; and a notice of modern foreign ceramics would be incomplete without mention of the factories of Copenhagen, the products of which are familiar to every observer of shop-windows in the metropolis. In the reproduction of Thorwaldsen's models and bas-reliefs in terra-cotta the Danish potters are very clever, and the chief of these manufactories is under State management (see COPENHAGEN).

In modern ceramics England has made greater progress than any other country during the past forty or fifty years, since the impetus given to art industry by the great Exhibition of 1851.

The notices of factories in Chapter VII. will give the dates and some particulars of the progress of our great national works, Minton, Worcester, Copeland, and Doulton; and an examination of the official catalogues of International Exhibitions since 1851, and of official trade returns published during the last twenty or thirty years, will emphasise in a marked degree the enormous increase in this country of the manufacture of pottery and porcelain.

The adoption by the Worcester and Minton factories, particularly by the former management, of the *pâte sur pâte* process of decoration has been, in the writer's opinion, one of the most successful improvements to be noticed. It gives to the specimen much of the beautiful appearance of a cameo, an effect which is increased by the polish given to the lower stratum, forming the groundwork of the subject, which is in slight relief.

This process, inspired, it is said, by a Chinese porcelain vase in the Sèvres Museum, was introduced at Minton's by Louis Marc Solon, who had previously worked at the Sèvres factory; but at the outbreak of the Franco-German War in 1870 he left France and joined Minton's staff. He found this parian body especially adapted to his *pâte sur pâte* decoration, and from 1870 until his retirement from Minton's in 1904 he has continued to produce beautiful vases and plaques decorated in this manner. His

conceptions are original and full of poetry and charm. The white cameo-like effect is particularly successful when used as a slight relief to the celadon green grounds. There is a pair of his vases in the Victoria and Albert Museum, and Mr. Herbert Eccles

MINTONS.

Copy of old Sevres Vase "Duplessis," the pair being *en suite* with the *Vaisseau a Mat*. The groundwork is a production of the celebrated "*pomme verte*" of the old Sevres in its finest period.

of Neath has formed a collection of his work from the earliest to his latest endeavour, and many of his specimens are of remarkable beauty. Early Minton pieces of Solon's work from 1870 to 1873 bear his monogram L.M.S., and later ones are incised or painted L. Solon. The monogram mark will also be found in the list of Sèvres decorators (*q.v.*).

Within the last twenty-five or thirty years Mintons have made an excellent reproduction of the *vieux pâte tendre* (see MINTON),

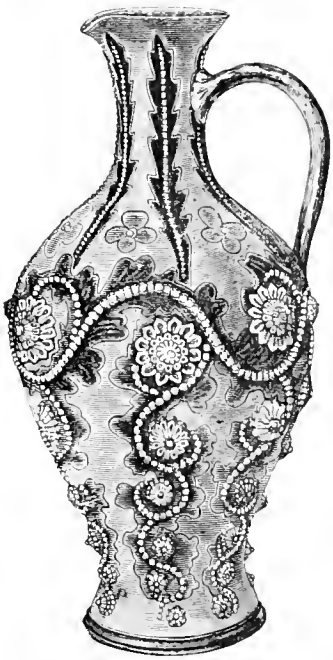
MINTONS.

Copy of the old Sèvres *Vaisseau à Mat*. One of the original pieces is in the collection of his late Majesty, King Edward VII., another was possessed by the late Baron Ferdinand de Rothschild, and there is a set in the Wallace collection. Copies have been made by Mintons, both for Messrs. Mortlock & Goode, the originals being lent for the purpose.

due to the late Mr. C. M. Campbell's enterprise, and the turquoise blue which this paste is capable of taking is nearly equal to the colour it is meant to imitate.

The reproductions of the famous Sèvres *garnitures de cheminées* —the *Vaisseau à Mat* and Candelabra formed of elephant heads— which are illustrated on pp. 42, 43, are good examples of their kind.

It not infrequently happens that some of Minton's work bears



HENRY DOULTON & CO., LAMBETH

VASE, by Miss Hannah Barlow. The ground of the body of the vase is in the natural colour of the clay, the animals being scratched on the surface and colour rubbed in. This colouring is done under the artist's direction.

A JUG, by Mr. George Tinworth. The design drawn with a sharp instrument which forms a burr on either edge, and thus keeps the various colours more sharply defined. The "dotting" process done afterwards.

the mark of the firms for whom the order was executed, such as Mortlock's, Goode's, or Daniell's, in addition to the "Globe" and the word "MINTONS."

Of Copeland's ceramic statuary or "Parian," of Wedgwood's jasper and Queen's ware, and their recently revived manufacture of porcelain, there is mention elsewhere.

Among English potters who in modern times have made great strides in the development of the artistic departments of their productions is the eminent firm of the Doultons of Lambeth.

The moulded terra-cotta ornament which this firm has produced has, from its suitability to our English climate and atmosphere, made its distinct mark in the architectural enrichment of our buildings. The effective fascia of Heath's hat establishment in Oxford Street is, perhaps, one of the most striking instances of this kind of ornament. Their pottery in revival of the old German stoneware, and their different kinds of faience, are duly noticed under LAMBETH in Chapter VII.

To the leading houses just named may be added the new Derby Porcelain Factory (see DERBY), established some years ago, the Coalport China Company, and many other firms in Staffordshire, including Maw & Son for majolica, Jones & Co. for a kind of *pâte sur pâte* decoration, the Watcombe Co. for terra-cotta, and numerous minor manufacturers, too numerous to mention.

There are two firms of much smaller proportions than the above, that in a review of modern English pottery deserve mention—Mr. de Morgan for his lustred pottery, and the Brothers Martin for their excellent "Martin" ware. (See notices in Chapter VII.)

Specimen of Belleek.
Ice Pail made for H.M. the late King Edward VII. when Prince of Wales.

The Irish factory at Belleek, which did some excellent work fifty years ago, and was well patronised by our Royal Family, has made a reputation for the shell-like character of its productions.

In the enormous district of North Staffordshire, comprising some ten square miles of potteries, all sorts and kinds of ornamental

and useful pottery and porcelain of more or less excellence are produced, but a great many do not come within the scheme and purpose of this book. Many of them reflect, in forms and decoration, the passing fashion or fancy of the day, and, generally speaking, aim at effect and cheapness rather than higher qualities. Of a great number of these Staffordshire firms the reader will find some notice in the large edition of Chaffers' *Marks and Monograms*.

A most interesting collection of specimens of modern English porcelain is on view at the Victoria and Albert Museum.

One great feature of our modern English school, recently developed, is that of plaque painting, the large and moderately level surface giving ample scope to the artist. Many of these are excellent specimens of ceramic art, and vie with the water-colour drawing for a space on the wall; framed as a picture, or forming the centre-piece of some *étagère*, they take an important part in mural decoration.

In forming a collection of porcelain it would be worth the collector's trouble and attention to add a few specimens of such modern productions of the different factories as demonstrate the best points of modern work. This would be done most successfully by making a careful selection from *exhibition* pieces, which are the *tours de force* of the various manufactories.

A passing allusion to the recent progress of ceramics in the United States may be made in this chapter, although the manufacture of both pottery or earthenware and of porcelain is no novelty in America. Mr. Chaffers quotes from a newspaper of so long ago as 1766, that a gold medal was presented in that year by the Society for the Encouragement of Arts, Manufactures, and Commerce, to a *Mr. Samuel Bowen for his useful observations in China and industrious application of them in Georgia.*

We know, too, from Josiah Wedgwood's correspondence that he at one time feared that the native manufacture of ware similar to that which he was exporting to the States would injure his trade, and in the earlier history of our English factories of Bow, Chelsea, and Plymouth, suitable clays were imported from South Carolina, Georgia, and Florida. The prohibitive duties imposed by the United States Government upon foreign pottery, fostered an industry for which the materials were abundant, and as the services of some of our English potters were obtained, factories were established in several American States.

Richard Champion, the founder of the famous Bristol factory,

emigrated in 1784, and died nine years afterwards in the new country.

The oldest American pottery, which is still a prosperous and extensive business, is that of Hews & Co., in North Cambridge, Massachusetts, which was established so long ago as 1765. Our English readers who are interested in this branch of the subject will find information as to the early American potteries in a book recently published entitled *China Collecting in America*, by Alice Morse Earle.

It is, however, with the modern productions that we are concerned in this chapter, and from specimens which have been submitted to the author, these would seem to be, generally speaking, imitations of some of the French decorative pottery, or of models imported from Staffordshire and Worcester. When the author was at the latter place about ten years ago, he was informed that several of the workmen had been induced by the prospect of higher wages to leave the Worcester works and obtain employment at one of the American factories, where they reproduce the kind of ware most in demand by the American buyer. In the International Exhibition of Philadelphia in 1876, there were several exhibits of native ceramics, including terra-cotta and stoneware. In the World's Fair at Chicago in 1893, a mark was put on some modern Worcester porcelain which will in time to come puzzle the expert—the letter C underneath the usual trade mark. This denotes china made for the last great Exhibition at Chicago.

The modern work of China and Japan is chiefly the production of an enormous quantity of ornamental ware for the European market. Most of this is made at a wonderfully small cost, and is effective and cheap, so cheap that one is astounded that skilled labour can be employed for so small a remuneration. In some cases, as for instance the pottery made in self-colour, such as *sang de bœuf*, turquoise, brown, and other colours, it approaches the older specimens. Some of the "blue and white" will pass muster with the old pieces, and the author has often seen modern imitations of the old green enamelled or *famille verte* description which required more than a cursory glance to determine their age; but, as a general rule, the modern Chinese and Japanese pottery and porcelain are valuable only from a furnishing and decorating point of view.

The craze for things Japanese, which set in some twenty years ago, has had no little influence upon the taste in our own English

ceramics. Many of the designs executed at the Royal Worcester Works bear witness of this.

A quotation from one of Mr. Gladstone's speeches, at the opening of a museum, conveys, in the excellent language of which he was so eminent a master, a suggestion which bears admirably upon this branch of our subject, namely, that more individual interest must be taken in modern work if it is to compare at all favourably with the work of those extinct factories whose specimens we now prize so highly.

"I apprehend you will agree with me that, in all the visible and material objects that are produced to meet the wants and tastes of man, there are two things to look to: one is utility, and the other is beauty. Well now, utility of course includes strength, accuracy of form, convenience, and so forth. I do not enter into detail. I only want to remind you that, besides the utility of these objects which are made to meet our common wants of every possible description, there is an important consideration in their beauty, which also divides itself into various branches, on which I need not dwell in detail—beauty of form, beauty of colour, and beauty of proportion. . . . I am going to give an opinion which, from my sense of duty and from a long experience in public life—which has placed me very much in relation to the great industries of the country—has been originally suggested and long ago formed in my mind, namely, that an Englishman is a marvellous man in business production when he is put under pressure, but, if he is not put under pressure, he is apt to grow relaxed and careless, and is satisfied if he can produce things that will sell. He has not got as much as he ought to have of the love of excellence for its own sake. Now, there are those who will say it is a very visionary idea to promote a love of excellence for its own sake, but I hold it is not visionary at all; for, depend upon it, every excellence that is real, whether it relates to utility or beauty, has got its price, its value in the market. . . . When we come to touch upon what is material—painting, sculpture, and architecture—in this country, there is no deficiency in the English people in their sense of beauty. What there is—what there has been—seems to be some deficiency in the quality or habit which connects the sense of beauty with the production of works of utility. Now, these two things are quite distinct. In the oldest times of human history, among the Greeks there was no separation whatever—no gap

whatever—between the idea of beauty and the idea of utility. Whatever the Greek produced in ancient days, he made as useful as he could, and, at the same time, accordingly it lay with him to make it as beautiful as he could. . . . If we take porcelain, a similar improvement has taken place. Anybody who is familiar with tea, coffee, and dinner services of forty or fifty years ago, supposing he had been asleep during those fifty years, and that he awoke to-day and went to the best shops and repositories to observe the character of the manufactures that are offered for sale, he would think he had passed into another world, so entirely different are they, and so far superior to what was produced in the time of one generation, and especially two generations back. . . . We want to carry this work of improvement to such a condition that it shall not depend upon the spirit of enterprise of this or that master, of this or that workshop or factory,—we want to get it into the mind, and brain, and heart, and feeling of the working-men. That is what we want. . . . There are difficulties in the way, and one very great difficulty I cannot deny; yet the difficulty arises from what is now absolutely inseparable from the system of modern production, namely, the division of labour, which confines a workman to some one, perhaps a comparatively trifling, portion of the manipulation of the thing he produces, and naturally diminishes his interest in it as a whole. I do not deny that that is a difficulty. We are told that it takes I don't know how many people to make a pin; and, probably, the man who has to shape the head of the pin does not care much about the goodness, neatness, and efficiency of the pin as a whole. I can understand that this is an obstacle and a difficulty, but, at the same time, it is a difficulty which can be overcome, and there is no reason why we should extinguish the feeling I now describe. Labour is not always so divided as it is in this. In many of the great industries there is plenty of room for this appreciation of beauty. A great many people—for instance, those who are engaged in moulding earthenware—are concerned directly in that which must be beautiful or the reverse. We must not expect too much; we must not look for miracles, but what we may reasonably look for is progress—progress in the adoption of principles recommended, not merely by theory, or by some apparently plausible grounds of reason, but by the surest investigation we can make, as well by the surest testimony of

long experience, which show that to unite all forms of beauty, all varied qualities of beauty, with different characteristics that make up utility in industrial productions, is the true way to the success of our national enterprise and commerce."

. . . . . .

It seems fitting to end this chapter with some notes upon the latest endeavour of English potters, as exemplified at the Brussels Universal Exhibition of 1910. This branch of industry showed to great advantage, and was the pride of the British section. The Royal Worcester Porcelain Company was unrepresented, but with that exception nearly all the leading manufacturers provided representative exhibits. Mintons, Josiah Wedgwood and Sons, and Doulton showed that they had maintained their high standard of excellence. The work of Couldon (the successors of Brown, Westhead, More & Co.), the Crown Staffordshire Porcelain Co., George L. Ashworth & Sons of Hanley, and other firms proved that a marked progress in the manufacture of ornamental and domestic china had been made; but the surprise of the Exhibition was the great advance in quality of artistic pottery made in England, as evidenced by the beautiful exhibits of Bernard Moore of Stoke-on-Trent, W. Howson Taylor of Smethick near Birmingham, the Pilkington Tile and Pottery Company of Manchester, the Ashby Potters' Guild of Burton-on-Trent, W. L. Baron of Barnstaple, James Mackintyre of Burslem, Lovatt of Langley near Nottingham, and others. One cannot praise too highly the exhibits of some of these potters, and collectors who include specimens of modern work should certainly secure examples. We particularly recommend the flambé pottery of Bernard Moore, the "Ruskin" ware of W. Howson Taylor, and the "Lancastrian" pottery made by Pilkington's under the direction of Mr. William Burton, who has contributed so much to the literature of Ceramics. These wares are all well potted, made of good body, and the reproduction of so many of the old flambé colours and glazes of K'anghsi porcelain, with the introduction of iris tints and colour expressions new to the Art, indicate a Renaissance of the potter's art in England.

Booth's "Silicon china" is too clever an imitation of the old apple-green Worcester to elicit more than a modified word of praise from an admirer of the genuine article. William Henry Goss's armorial decoration of miniature articles of porcelain is

a well-known specialité, the useful stone china shown by the Hanley potters was satisfactory, and on the whole one could not but feel that the Ceramic branch of Industrial Art in England is more than maintaining its position in the competition of nations.

A Crown Derby cup, cover, and saucer.

CHAPTER V

Hints and Cautions to Collectors

THE following hints and cautions to collectors of old china are offered with much diffidence and some hesitation, because the author is well aware that many who consult these pages are well able to judge for themselves in what form, and to what extent, they prefer to gratify their hobby, without any such assistance as he is able to offer.

On the other hand, he is encouraged by the quantity of complimentary letters and verbal thanks which he has received from some of those who have acted upon the suggestions which, in a chapter under the same heading, appeared in the small handbook first published over twenty years ago. This chapter has therefore been somewhat extended and amplified for the guidance of those only who require such assistance.

Forming a Collection.

To begin with, let us for a moment define what we mean by forming a collection of old china. It is not the purchase of a great number of expensive specimens; it does not necessarily mean the expenditure of a large sum of money. As a general rule, noteworthy collections have been those carefully, gradually, and patiently formed, by men of comparatively small means.

To *collect* in the sense that we mean, every specimen should be purchased systematically, and should be an example of some particular vicissitude or change in the procedure of the factory or *fabrique* of which the specimen is the product; or one which can be identified as the work of an individual artist known to have been employed at such factory. What are sometimes aptly called "link" specimens are precious in the eyes of the genuine

collector, not for their beauty or for their intrinsic value, but because they assist him to complete his series of specimens, showing the progress from the first attempt, through phases of improvement, to the summit of success; he perhaps adds to these one or two later pieces showing retrogression and decadence.

Let us give an example by taking as an illustration the collection of old Dresden china. In such a collection there should be (1) some specimens of the early red polished ware made by Böttger about 1709, then his partly gilded and more ornamented ware, and that glazed by chemically prepared flux, as an improvement upon the earlier pieces polished by the lathe. (2) Sparsely decorated pieces of white china, gilt by the goldsmith's process, and with flowers or figures copied from pieces of Oriental porcelain, and having the first mark of a caduceus or rod of Æsculapius. (3) Then some of the specimens very difficult but still possible to find, of similar decoration as to style, *i.e.* Oriental, but having ground colours, maroon, yellow, blue or mauve, and marked with the A.R., the monogram of the king-elector Augustus II. of Saxony. (4) Some portions of those early services with quaintly formed tea-pots and Chinese-shaped cups and saucers, having the marks K.P.F., K.P.M., and similar letters, all of which will be found in the marks under the notice of Dresden in Chapter VII. A reference to that notice will save reiteration here. Specimens of old Saxony (Meissen) porcelain figures, groups, services, vases, and other varieties, should be collected, so as to show a sequence of the different periods of the factory, from the early times which we have just alluded to, through those of Joachim Kändler, Acier Heroldt, The Kings Period, Marcolini, and so on to some modern representative specimens. This series should demonstrate the differences of treatment which successive directors of the factory have left as a record of the periods of their work.

The famous collection of old Dresden china formed by the Hon. W. F. B. Massey Mainwaring, which was in May 1899 sold to Mr. King for a very large sum, contains specimens of the different periods alluded to; but it also contains a great many important and valuable examples of each period, whereas it would be possible to select from such a collection all the specimens necessary to form an excellent *representative* collection, for perhaps less than a tenth part of the sum at which Mr. Mainwaring's china was valued.

These remarks will apply to all other factories.

Public Collections in Museums.

The collections in our different museums are excellent for reference purposes, and although it is aggravating to be obliged in many instances to be content with looking at the specimens through the glass sides of cases, without handling them, still a great deal may be learnt from the systematic study of these public exhibits.

There should be some method employed in looking at specimens in a museum, and if the reader wishes to get the full benefit of such an object-lesson, let him go there with the fixed determination of studying *one particular kind of specimen at each visit*, and not be beguiled into a general walk through, and a cursory consideration of the whole.

If he be a student of the different kinds of majolica, there is the Salting collection in the Victoria and Albert Museum ; there is also the national collection of the same ware arranged in different cases of the same museum ; there are others in the British Museum, and the late Drury Fortnum's recent bequest to the Ashmolean Museum, Oxford. If majolica is to be studied, and its different characteristics noted, one must not allow the many other charming and interesting objects to distract the attention.

The best school for the study of specimens of the various Continental factories is undoubtedly the "Franks" collection at present exhibited in some six or seven glass cases in the gallery of the Bethnal Green Museum, but which is to be removed to the British Museum when the alterations and enlargements of that institution are completed. Sir A. W. Franks has prepared an admirable descriptive catalogue of this valuable collection, which is sold at the Museum for the price of a shilling, and equipped with this, the amateur will be able to learn a great deal by careful reference and attention.

For Continental porcelain the amateur should also carefully study the cases of specimens in the Ceramic gallery of the Victoria and Albert Museum, where the labels are fairly descriptive ; though it seems a great pity that, while the authorities have taken the pains to give particulars of sizes and subjects, they should omit in so many instances the name of the factory to which the example belongs. No doubt the gold lettering referring to the contents, which is placed *outside* the case, is intended to guide the visitor, but this is too vague ; and it is to be hoped that in

any future arrangement either the articles will be labelled with the name of the factory, or only specimens of the one factory to which any particular glass case has been hypothecated will be placed therein. Such a description as "French *pâte tendre*" is far too vague for the ordinary amateur. The expert can, of course, see that the contents include specimens of Chantilly, Ménecy, Sceaux-Penthièvre, and St. Cloud, but there is no label to tell him which factory the different pieces represent. A similar criticism is suggested by the case which is lettered "Bristol, Plymouth and Longton Hall."

The recent presentation of a collection of soft paste porcelain, by Mr. Fitzhenry, has materially added to the value of this Museum from the point of view of the collector of old porcelain.

The amateur who desires to acquire knowledge about the earlier English china factories will find in the large and valuable collection bequeathed many years ago by Lady Charlotte Schreiber a wide field of education, and many examples contained in these cases will be found to bear the characteristics of the different factories which have been noticed in the seventh chapter of this book. If the reader has a natural aptitude for the subject and is quick and intelligent, he will soon learn to recognise many of the "points," which he will find therein noted.

Besides the Schreiber collection of English china and Battersea enamels, there are some other bequests and loans which are interesting, and the miscellaneous assemblages of old English pottery which our museum authorities have purchased from time to time contain many examples of the work of Ralph and Enoch Wood and other Staffordshire eighteenth-century potters, besides many pieces of Bristol Delft, "Toft" or slip-decorated ware, some excellent salt glaze, and a great many other examples very useful for reference.

In the previous edition of this book, the Geological Museum in Jermyn Street, which was seldom visited, was recommended for the small but instructive collection of English pottery and porcelain which it contained, but this has now been removed to the larger institution at South Kensington.

There is still, however, on sale in Jermyn Street a catalogue of the collection which contains much useful information.

The collection of English pottery and porcelain in the British Museum has been recently rearranged to great advantage; the labels are full and descriptive, and have in a great many cases facsimiles of the marks which the specimens bear. No collector

should omit to carefully study this excellent collection, which contains not only valuable and important pieces such as the famous "Foundling" vases, and others of great price, but—what is infinitely more instructive—a great number of experimental and "link" specimens which will serve as object-lessons, illustrating and emphasising many of the remarks made on English ceramic factories in Chapter VII. The greater part of this national possession was the gift of the late curator, Sir Wollaston Franks, a man of very wide knowledge and keen enthusiasm, and his generosity has been supplemented by many other gifts and bequests. The trustees have also published a useful guide, written by Mr. R. L. Hobson, which gives much information about the different factories, and, as it is sold in the Museum at the modest price of one shilling and is fully illustrated, the collector should add it to his reference library.

Then we have in the Jones bequest (Victoria and Albert Museum) charming specimens of the more valuable kinds of Sèvres and Chelsea, and the Wallace bequest at Hertford House must be a constant source of pleasure for those who delight in the beautiful colours of the finest Sèvres porcelain, in which this collection is very rich. At Windsor Castle, too, may be seen the famous Sèvres dessert service made for Louis XVI., and purchased by George IV., and a great many specimen vases of the best quality and finest periods of this celebrated factory. There are also in his Majesty's possession a great many other fine specimens from other factories. The Earl of Harewood's fine collection of Sèvres porcelain is also shown to the public, and the visitor to Harrogate should not neglect the opportunity of seeing this interesting old Yorkshire residence.

For those who would pay particular attention to Oriental porcelain there is the representative collection purchased by our Government and now in the Victoria and Albert Museum, also that formed by Sir Wollaston Franks in the British Museum. The truly magnificent collection of Mr. George Salting, bequeathed to the South Kensington Institution and now rearranged and classified, is of the highest importance. The same generous enthusiast has also left us the finest examples of fifteenth and sixteenth century Italian majolica, and also of Persian and Rhodian faience which deserve most careful attention.

If the collector of English china should go so far as Worcester, he will be amply repaid by a careful study of the collection of "link" specimens formed by the late Mr. R. W. Binns, F.S.A., in

the museum attached to the Royal Worcester Porcelain Works; while at Cardiff he will find an excellent collection of representative pieces of Swansea and Nantgarw, formed by the valuable assistance of Mr. Drane. Many of our provincial museums contain small but valuable collections of English pottery; some of these have been especially alluded to in the notices on factories in Chapter VII.

Many of our well-known private collectors are only too pleased to afford the *bona fide* amateur the pleasure of seeing their collections, and it has been the writer's pleasure and privilege upon many occasions to give a letter of introduction from one collector to another with the result of mutual enjoyment and instruction.

Auctions.

The intending collector should ventilate the subject by conversation with those of his acquaintance who also have a taste for collecting; he should compare the specimens he sees with any information that these pages may have afforded him, and, where he can do so, ascertain the prices that have been given for them.

If he has the leisure, he should stroll into Christie's Rooms, in King Street, St. James's, to Robinson & Fisher's in the same street, to Fosters' in Pall Mall, Philips Son & Neale's in Bond Street, or Sotheby's in Wellington Street, Strand, or Knight Frank and Rutley's, and watch a sale there of some collection to be dispersed, after having carefully viewed the same the day before, and made some notes on the catalogue of guesses as to the prices which in his opinion are likely to be realised by any pieces he may have examined. These figures will be corrected at the sale, and much information and some amusement will be gained. The rooms of these firms of auctioneers are recommended, because here the amateur is safe from the annoyance of touting commission-agents; and, moreover, the articles are clean and well arranged, the attendants civil, and the catalogues tolerably accurate. The best of specimens find their way at some time or other under Christie's hammer, and the collector can examine them in their spacious rooms in a way which is not possible in a museum.

Personal purchases at auction sales are not recommended for several reasons: one buys under a certain amount of excitement and in haste, very often to repent at leisure; being disappointed by not getting a specimen which would have been

useful in the collection, one is led to bid for, and probably buy, others which are not prudent purchases. Better far to note who it is that buys the coveted lot, and if he be a dealer, make terms with him for a moderate profit, or ask him to procure, as occasion offers, another similar specimen. The writer knows many collections, good, bad, and indifferent, and in those which he would select as being examples of well-formed and satisfactory collections, specimens have rarely been purchased directly under the hammer, but have been bought deliberately and quietly from the dealer. Another great advantage of purchasing from the dealer is that exchanges of unsatisfactory specimens can be arranged, whereas a sale bargain cannot as a rule be altered without loss and trouble. If, however, the collector prefers to make his selections from goods offered at auction, he should seek the advice and assistance of a reliable dealer—the reader may rest assured that there are many such—who will inspect the collection with him on the view day, assist him to make his choice, and advise as to value. The usual commission charged is five per cent. of the amount of the purchase money, which includes clearance and delivery, unless the articles are bulky or packing is necessary. It is advisable always to employ the same dealer, and under no consideration to be induced to vary one's patronage by giving commissions one day to one man and another day to another. The reason for this should be obvious ; in the first place, if the dealer feels that he possesses his client's confidence he will respect and not abuse it, and will give much valuable advice ; but being subject to human frailties, it is only natural that he will feel aggrieved if he sees a rival bidding for a client in whom, rightly or wrongly, he feels he has a kind of vested interest, and he may by a few competitive bids considerably increase the cost of the desired specimens.

Again, if the business be given, so far as circumstances permit, to the same man, he will be patient when, as must frequently happen, his attendance at a sale on his client's behalf results either in a trifling commission or none at all, in consequence of the prices ruling so high that his limits are exceeded. There are of course auctions and auctions, and a dealer of good reputation who is accustomed to the sale-room will be in a position to warn his client against those which for some good reasons are better avoided.

Guaranteed Invoices.

As judgment is almost unconsciously acquired, the collector should venture into the show-rooms of a respectable dealer, to whom he has been recommended by a reliable "old stager," and, as all the best dealers are men of intelligence, he will gain much information in conversation with him about the objects offered for sale. Cash payments are advised, with the object of securing any advantage for ready money; and in each case, however trifling, the buyer should insist *on a proper description being written on the invoice*, the law of warranty being that verbal descriptions can often be denied and set aside, while the written one, if founded on an error or a deception, entitles the aggrieved buyer to recovery of the price paid. This invoice forms a kind of guarantee, and is one that no honest tradesman will object to giving. The safeguard is a very simple one and easily taken; and, moreover, if the collector cares to enter in a book kept for the purpose the description and cost of each specimen acquired (an excellent plan), such an invoice will form a useful reference. Subsequently, if the collection grows, and he should make a catalogue of his specimens, this book will save him a great deal of trouble. The precaution of having a descriptive invoice is very often neglected, and in more than half the cases of deception and consequent disappointment, in which the writer has been consulted, the money could have been recovered without legal process by its adoption.

Standard of Excellence.

In acquiring a collection it is necessary to have some standard of excellence, below which no specimen should be purchased, whatever the bargain, unless in very exceptional cases; as, for instance, in the case of a particularly rare mark. In such instances the quality of decoration of the specimen may not warrant its purchase, but its low price will allow of an ultimate "weeding" should a better specimen be secured. Except in such cases as these, it is one of the greatest mistakes that a young collector can make, to buy second and third rate pieces because they are cheap. In the same way, but also subject to similar exceptions, imperfect and restored specimens should be avoided.

However small the collection, let it be good and perfect as far as it goes. By the prudent expenditure of a sum that can be

spared each year, not only will the collection be gradually increased, but a fairly profitable investment, in a pecuniary sense, will be secured.

A dealer's stock of old porcelain, say of £10,000 value, will consist of specimens good, bad, and indifferent, to meet the requirements of his varied customers—the buyer who is fond of show and effect, the one with a passion for bargains, and the careful collector. Now, if the latter were from time to time to pick out the best specimens, and keep them in his cabinets, adding again and again, with taste and judgment, until he had spent the same amount as that at which we have (*exempli gratia*) valued our dealer's stock, his collection would, if brought to the hammer, be one much more valuable, because comparatively complete of its kind. Moreover, as the dealer would have parted with his best pieces as he bought them, while the collector would have held them, waiting until worthy companions offered themselves, it must be seen at a glance how the judicious amateur can afford the dealer's profit, and still have many advantages.

To buy successfully, then, every specimen acquired should be examined as to the quality of its paste, modelling, shape, colour, and special characteristics as a specimen of its particular factory. The points in judging decoration are the drawing of the figures if a subject, the natural effect of flowers or fruit, or the "distance" and softness of a landscape, and the "tone" and solidity of the gilding—in fact, the work should be examined and judged in much the same fashion as any other article that one is accustomed to buy upon its merits. Then, if the result of this examination be satisfactory, the question of price is the important consideration, and this, of course, is a matter that must be left to be arranged between buyer and seller, only with the caution that the price should not tempt one to the acquisition of a specimen not desirable on its merits.

To write a list of rules and regulations to be observed in making selections, with a view to detecting fraud, and securing only the genuine specimens, is simply impossible, and an attempt to do so would confuse and mislead. Individual taste is most essential, and unless the amateur have this, he will hardly acquire judgment.

The interest, however, that we take in any favourite pursuit brings us in contact with kindred spirits, and it is by conversing on our hobbies, and by taking every opportunity of seeing collections and making comparisons, that a judgment

may be formed. By constant observation and practice the amateur will soon be well acquainted with the different characteristics of each factory, he will be able to name this or that specimen without reference to the mark, just as an expert can recognise the touch and style of a certain master in a painting, without seeing the signature.

One word here as to judgment of *quality*. The fact is, that the knowledge of ceramics requisite for a collector is not nearly so technical as is generally supposed. That which is true of a fine picture, a bronze, or a cabinet, is also true of a china figure, a vase, or a cup and saucer. Spirited modelling, telling colour, and that indescribable something that may be termed "character," are the points that make the merit apparent.

Common Errors.

It seems almost unnecessary to point out puerile and flagrant errors, but one is frequently reminded that they not uncommonly occur. This is not a chapter of personal reminiscences, and the author has no desire to inflict them upon the patient reader, but the curious questions that are sometimes asked by discursive correspondents and thoughtless inquirers are amusing enough for recital.

Not long ago some executors of an old lady consulted the author upon the value of an "Elizabethan" vase, which was highly esteemed by the late owner and her friends. After a long journey into Gloucestershire this turned out to be a cream-coloured *Leeds ware basket dish* of very slight value, and, as the notice of the Leeds factory will mention, only about a hundred years old. So convinced, however, were members of the family of the authenticity of this "Tudor" relic that, at the sale by auction of the old lady's effects, this basket-shaped dish, worth a few shillings, realised fifty guineas, and received the honour of a special paragraph in the local newspaper.

At a sale by auction not long ago a bowl of Le Nove faience marked "NOVE" with a star, was soberly described by the local auctioneer as a rare specimen of Hove (Brighton) porcelain.

At Christie's one day a set of *Eventail* (*i.e.* "fan-shaped") Sèvres vases was sold for a large price, some 6000 guineas. They were, with other articles of Sèvres china, under that heading in the catalogue, but the words "Sèvres" was not repeated before the description of each article. A gentleman, who shall be nameless,

but who was one of our legislators, asked the writer why *Eventail* china was so valuable, and if he had any specimens of that factory? Then one is constantly asked to say to which factory the "Beehive" mark belongs, the inquirer having looked at the Austrian shield on a piece of Vienna china *upside down*.

Again, how often does one hear the owner of a piece of Dresden, of the Marcolini, or perhaps Hëroldt period, positively affirm the said specimen to have been "family property" for at least two hundred years, and his astonishment almost amounts to incredulity, when he is informed that the Dresden factory was not established before 1709, and that the piece in question was made some fifty or sixty years later!

Again, one is shown a piece marked with the A.R., and gravely informed that it is the monogram of Augustus Rex, for whose private use it was made "ever so many years ago"; whereas the mark in question, though certainly used for a very few pieces by the Royal works, is very rarely found, but has been adopted as the regular trading-mark of a china manufactory in the hands of a private firm, which has a warehouse in Dresden, and until prevented by recent legislation, already alluded to in another chapter, turned out several thousand specimens annually with this mark.

At the risk of repetition one may add here what has already been indicated in the notice on the Dresden factory in Chapter VII., that the genuine A.R. mark is never found upon china decorated with Watteau or Wouvermann figures, but only upon the very early and rare specimens, the decoration of which is copied from the old Chinese porcelain, that is, either painted with some flowers of an Oriental character, or with a subject from a Chinese original.

It may be as well to mention, while the subject of deceptive marks is being noticed, that the registration by the Royal manufactory, some years ago, of their *fabrique* marks has considerably reduced the number of forgeries; and now, many of the French and some English factories, that formerly used the crossed swords, are reduced either to a shuffling mark that only the most careless could mistake, or else to an altogether distinct device.

The "Merchandise Marks Act" has also been of great benefit in limiting the amount of fraudulently marked china, as under the present administration of the law it is a criminal act to expose for sale any china bearing a forged mark. This Act of Parlia-

ment only applies to such marks as have been registered as trade marks, and therefore does not protect the amateur from a great many forgeries. It has only been applied, so far as the author knows, to the cases of forgeries of Dresden and Worcester china.

The French are also exceedingly clever in their imitation of fine old Oriental, and in some cases a judge may be quite puzzled, especially if the pieces are surrounded by circumstances that seem to give them a good character, say a position on the mantelpiece of an old country farmhouse, or an apparently fortunate discovery in some hole and corner of a dealer's shop covered with dust that seems in itself a symbol of antiquity. The principal differences are the lack of brilliancy in colour, and of a peculiar tint of the "*pâte*," both of which are distinctive of genuine old Oriental.

In the case of specimens of a kind which are in particular demand by collectors, such as the ruby-backed plates of the Yung-cheng period, the author has seen French imitations so skilfully decorated that without handling and carefully examining the paste, it is really impossible to detect the imitation. These plates, when genuine, are worth about £20 to £30 each, and therefore the forger can afford to expend a good deal in the minute attention to detail.

There are also some extremely clever imitations of fine Oriental made in Hungary, and unfortunately the Chinese potters themselves are busily engaged in reproducing their best kinds and periods of old porcelain and forging the old marks.

The imitations also of Palissy and Henri II. ware are very common and of two sorts: the one so thick and clumsy as to deceive no careful buyer, and the other very fine and light in its character and requiring much caution to detect.

In making purchases of pieces where colour is one of the principal features, as in the case of old Sèvres, the collector is cautioned against buying by gaslight. To the modelling of a figure or the shape of a vase, the artificial light is immaterial, but the turquoise, which should be delicate and beautiful, if of the veritable *pâte tendre*, may turn out in the morning to have owed its apparent merit to the quality of the light.

Spurious Lowestoft.

The market has been flooded with French china, decorated with coats of arms, and with the kind of flower painting which

has become associated in the public mind with "Lowestoft." If the reader will refer to the notice of that factory, he will see that the vast majority of so-called Lowestoft, when it is *old* china, is really Chinese, and the kind of productions now referred to are really more in imitation of this "Oriental Lowestoft" than of the real Lowestoft, which would probably not be sufficiently decorative to appeal to the novice. It is, however, so absurd to see these Paris imitations of Chinese mugs, plates, bowls and cups and saucers, painted with large roses and having crests and coats of arms labelled "Lowestoft," that this caution has been thought necessary.

Detecting Restorations.

The writer has found the best method of testing restorations to be that of just touching any of the suspected portions with the edge of a coin. The china will always give a certain ring though tapped quite gently, but the same touch upon the composition returns a dead wooden sound.

This test, of course, will not apply to those restorations which have been made in real porcelain, but upon a careful examination of suspected places with a magnifying glass, one can discover the texture of the paint where the join has been effected. The test of smell is also a useful one. As a rule, when the restoration is concealed by freshly used paint, one can detect the same by smelling, and when the work has been done a sufficiently long time for the smell to have disappeared, the white lead with which white paint must be mixed will have commenced to discolour. When selecting a specimen of rarity and great age, and one of such a fragile character as a group of several figures, slight and reasonable restorations must be expected and pardoned. It is almost impossible to obtain absolutely intact groups and figures when the limbs and fingers are in exposed positions, but still one likes to *know* how much of the specimen has been restored, and then it can be decided whether it is desirable or not to add it to the collection.

Old Sèvres and its Imitations.

Without doubt, one of the most difficult lessons to learn is to detect the difference between the beautiful and valuable soft paste, or *pâte tendre*, of old Sèvres, and the *pâte dure* of more recent manufacture. After the production of the *pâte tendre* was discontinued,

on account of the superior durability of hard paste, the art of making it was lost. Old *pâte tendre* is beautifully white (to examine the paste, undecorated portions of the specimen should be scrutinised), and has a surface something like that of a cream cheese,—a soft, impressionable appearance. The colour, too, and painting appear part and parcel of the "body," and not added superficially, as the appearance of the hard paste suggests. The colouring is thus beautifully soft, and blended with the "body," while the vitreous, glassy effect of hard paste is absent.

The soft paste now made in Tournay and decorated in Paris, which bears the Sèvres marks, and is generally known as Sèvres, though sometimes excellent in decoration, and having some of the characteristics described, lacks the beautiful whiteness of the old china, the paste being of a greyish hue. The turquoise colour of this kind of imitation of old Sèvres is of a much greener tint than the real turquoise, which can only be produced on soft paste. The dark blue or *gros bleu* of modern productions is much more successful.

Unless the collector has had considerable experience he should be very suspicious of Sèvres china if the specimen be one of any importance. So rare are vases of really old Sèvres china that it is almost safe to say that one could name the majority of collections in which they are to be found ; and therefore when one hears of a fine old Sèvres vase of *gros bleu*, turquoise, or *rose du Barry* ground, and painted in subjects, which is in the market without an undoubted pedigree, it is in all probability one of the class just alluded to.

The same may be said of all those services painted in portraits of Court beauties of the time of Louis XV. and Louis XVI. The only genuine portrait pieces which exist are those which are in the collections of a few wealthy families, and are of great value.

Imitations of old Sèvres china which were made by Mintons about fifty years ago, and decorated with great skill and care by a Quaker artist named Randall, are much more difficult to detect than the modern French china just alluded to ; and some of the best Coalport imitations of both Sèvres and Chelsea are also "puzzles," even for the initiated. Therefore, as a general rule, the amateur should only buy Sèvres from a dealer of experience and reputation, until his eye and touch have been proved.

For a further notice of this Randall and his work, reference should be made to the notice on the Madeley factory (Chapter VII.).

Redecorated China.

With high prices for richly-decorated specimens of old china, there must necessarily come, in obedience to the law of supply and demand, imitations of all kinds. Some of these have been pointed out in this chapter, but there is another kind of pitfall for the young collector, against which he should be warned.

A great many sparsely-decorated pieces of china of different factories have been *enriched* by obliterating by means of powerful acids the little flower or sprig which formed its very simple ornamentation, and making the specimen one of richly-coloured ground with panels or medallions of subjects. In such a case the paste and the mark on the bottom of the piece will be left untouched, and therefore the young collector must examine the decoration carefully.

In redecorated Sèvres china, the ground colours will be more opaque-looking, with the exception of the "rose du Barry" colour, in which the genuine ground colour is opaque. The name "rose du Barry" is used here because that is the common term in England. It should be called *Rose Pompadour*, as the author has fully explained in the notice on Sèvres in Chapter VII. There will also be found some signs of refiring in the little black spots caused by "sputtering" in the second firing. Dresden groups, which were originally either white, or decorated with very little colour, have been repainted in this way. Oriental china has been redecorated to a very large extent, but the redecorating will be apparent on a careful examination, the enamel colours being less like enamel and more like paint than upon a perfectly genuine piece. One can very often see the traces here and there of the original decoration.

Repairing Broken China.

Perhaps a hint upon repairing breakages may not be out of place. A simple fracture is easily repaired, and the trouble, risk, and expense of sending the specimen away to the professional restorer can be avoided.

After the fracture be sure that the edges of the broken china are not chipped or grated. Then carefully wash the parts in hot water with some common soda to remove all traces of dirt. In using seccotine or fish glue bear in mind that only the minutest

quantity is necessary, as the closer the edges are united the stronger will be the join, and care should also be taken to see that the two surfaces articulate, and present a perfectly level surface where the join has been made.

Washing Old China.

Many lady collectors prefer to wash their own specimens of old china rather than trust them to a servant. Perhaps the writer may offer one or two suggestions. On a large table beside two bowls filled with warm water, the one for washing containing a little common soda (a lump the size of a walnut to a pint of water), there should be laid a soft cloth for the china to stand on when washed. It is dangerous to stand a delicate piece on a marble slab, and the thick, soft cloth will absorb the moisture from a figure or group. A common painter's brush is the best for washing china groups and figures, which should be taken hold of deliberately by grasping a solid part, such as the base or body of the piece. Accidents generally happen through taking hold of a specimen nervously and pressing some delicate, exposed, or fragile part. After being well rinsed in clean water in the second bowl these more fragile specimens will dry by themselves.

When specimens are worn and scratched, an immense improvement in appearance will be effected by the judicious use of a little extra soda in the water, and then sponging the surface. Of course this does not *remove* the scratches, but it takes away the dirt and discoloration.

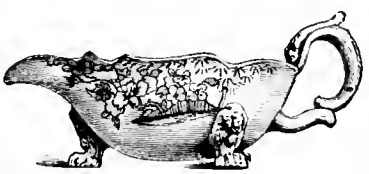
Packing.

Sometimes one buys specimens on a journey, and the writer knows from experience the advantage of being able to pack delicate specimens so that they will travel safely. If hay or moss be used it should be first passed through the fingers and all lumps or hard pieces removed. Plates and saucers, after being papered up, should be placed in the box *edgeways* and not flat. Groups and figures should have a first protection by the twisting of soft paper round the projecting arms, legs or foliage, then made into a package with cotton wool, hay, or moss, and then these separate packages should be placed in the box and some hay or moss wedged tightly between each of them. When the box is unpacked, *cut* and do not pull the string which has been

used to tie up the packages. Pass the hay through the fingers to see that no covers or small pieces are left in the packing.

In the short chapter upon imitations and counterfeit marks which follows, there is unavoidably some reiteration of the remarks made here, but at the risk of this it seemed a plan more convenient to the reader to give some of these marks and notes thereon under a separate heading.

In these few hints the reader has been assumed to have no knowledge whatever of the subject, and therefore the more initiated will doubtless have found much that is tedious; but every one having a regard for the potter's Art will forgive this, in the effort of the writer to assist the young collector, and prevent some of those disappointments which so often deter him from following up a fascinating pursuit.



Sauce-boat of Bow porcelain, blue decoration (Victoria and Albert Museum).

CHAPTER VI

Some Counterfeit and Misleading Marks

IT has been thought that a few notes on counterfeit marks would be of some interest to collectors. Now the works of imitators vary considerably. There are, in the first place, a great many specimens of different factories, which, having been made "to order" as a "match" for services of other factories, have had placed on them, ill-advisedly perhaps, but without any intention to deceive, the mark of the *fabrique* of the service so augmented or recruited. This is frequently seen in the Coalport imitations of Sèvres and Dresden, more rarely in some Derby imitations of Chelsea and Worcester. Occasionally one had seen the Carl Theodor mark upon a basin or tea-pot obviously of Derby or Worcester manufacture, and the well-known mark of the crossed swords of Dresden was copied so frequently by the early potters of Worcester, Derby, and Bristol, that the swords are now generally accepted as one of the marks of these factories.

Then there are the marks of certain small makers who placed on their products some device indicating their proprietorship, and as they were but little known, their work after a time came to be bought and sold as that of some factory to the ware of which it was similar. There is a curious instance of this which, so far as the author knows, has never been published. Services and figures, bearing the curious initial F in the margin, were really made and decorated by one Frankenheim, the father of a dealer who died about twenty-five years ago. These specimens are now so generally accepted everywhere as having been made at Fürstenburg that the mark has not been removed from those of that factory in another portion of this work.

Some of the earlier marks of M. Samson, of the Rue Béranger, Paris, which were discontinued many years ago in favour of others, have also acquired quite a respectable reputation. One of these is reproduced in the margin, and is generally passed off as one of the numerous monograms of Paul Hannong of Strasbourg. It is found on groups and figures of a well-glazed faience, and as the pieces are generally well modelled and coloured, and are not the exact imitations of any particular model, they are now often found in excellent company, and are described in the catalogues of eminent auctioneers as "old French faience." This same arch-imitator, M. Samson, has been responsible for more forgeries of good marks than any other single maker known to the author. Besides clever copies of the most valuable descriptions of Oriental enamelled porcelain, he has made "Dresden," "Chelsea," "Crown Derby," "Worcester," "Höchst," and imitations of almost every factory the marks of which have been in sufficient demand to create a sale for his wares. It is useless to give a list of the marks, because, as he has copied the genuine ones, they all appear under the regular headings in Chapter VII.

This applies, of course, to all other copies which bear the counterfeit marks of the factories imitated, and one may note here an ingenious device of some of the German makers. A paper label, printed "Made in Germany," is securely gummed *over* the counterfeit mark to prevent trouble in the Custom House. This fact was mentioned in evidence a short time ago in a case at the Marlborough Street Police Court, in which the author was an expert witness.

Amongst Samson's earlier and more careful works (he has been dead now for many years, and the work of imitation is carried on by his descendants) were some original figures of considerable merit. The mark which he placed on these, although a colourable imitation of the Dresden mark, had a distinguishable initial letter, and a bar across the swords not seen in the genuine Meissen mark. It is given in the margin. One of the most successful of his productions is a set of figures representing the twelve months, cleverly modelled, and delicately coloured, and but for the fact of their being known by the cognoscenti to be of recent manufacture, they would have been highly esteemed.

As it was, sets were sold for several times their cost when they were first placed on the market.

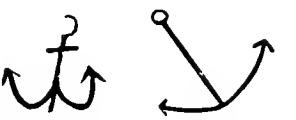
It is difficult to give any rules and signs by which such imitations as Samson's may be detected. Nothing but a careful study of the peculiarities of paste, glaze, and details of gilding and decoration can gradually transform an amateur into an "expert," but there are some transparent errors which may be pointed out and easily detected.

The *gold* anchor of Chelsea is *never* found on genuine *early* specimens of Chelsea, but only on those more highly decorated specimens made after richer ornamentation by gilding was introduced. Now as, owing to what has been written, there is an impression that the gold anchor denotes the best quality of Chelsea, one sees Samson's "gold anchor" on the imitations of pieces which would have had a small red anchor or probably no sign but the three rather dirty-looking unglazed patches (caused by the tripod on which they were baked). His Worcester imitations are glossy-looking and the gilding is very inferior, besides being markedly different in paste and glaze from the genuine old Worcester.

In order to meet a demand on the part of a certain class of dealers, he has placed the Crown Derby mark on figures the model of which was *never known* at Duesbury's factory, as well as on the "Falstaffs," the "Seasons," and other well-known Derby models. Generally speaking, the present imitations of the Samson firm are inferior to those made some twenty years ago. Perhaps his greatest success of recent years is his imitation of Battersea enamel; these enamels require careful examination by an expert, but they can be detected by several little signs which the initiated alone understand.

Another Parisian firm which makes some rather clever figures, decorated in the style of old Crown Derby, is that of Bell & Block, whose mark, the firm's monogram under a crown, is made somewhat in the style of the real Crown Derby mark.

Among the marks of a French maker of imitations, as yet not identified by the writer, are those in the margin; they occur on rather ambitious figures and groups, sometimes on figures in costumes of the Vandyke period, and sometimes on figures ornamented with lacework. They are not copies of



any particular *fabrique*, but the specimens are generally palmed off upon the unwary as old Dresden.

Amongst other imitations of old Dresden marks is that of the monogram of Augustus Rex, Elector of Saxony, and founder of the celebrated Meissen factory. This mark, as in the margin, was adopted some forty years ago by the firm of "Wolfsohn," in the town of Dresden, as a trade mark, and for some thirty-five years the royal factory took no steps to interfere with this manufacturer. About twenty years ago, however, a lengthy lawsuit was commenced to prevent the Dresden house using as a trade mark the monogram of Augustus Rex, the defence being that although the State factory had used the monogram on some of its earliest specimens, the mark had not been made a regular trade sign, and therefore was open to appropriation. Ultimately the State factory gained the day, and since then the Dresden house has altered its mark to that in the margin. Its ware is very often sold as genuine old Dresden to innocent beginners, but to others it passes under the euphonious title of "Crown Dresden."

This kind of china is useful for decorative purposes, but has no value in a collector's eyes, although some of the pieces which are made on the lines of the real old Dresden are sufficiently well executed to deceive the less experienced collector.

Another of these private Dresden firms was that of Meyers, afterwards "Meyers und Sohn," which ceased to exist many years ago. They used to purchase the Meissen porcelain undecorated, and sold in the white, on account of some slight defect either in the glaze or the firing, and have it painted by their own workmen. They also had a mark of their own, which, like that of Samson described above, was similar to the Meissen mark, with the difference that the initial letter M between the hilts of the swords denoted its origin. Several really good specimens of this class of Dresden have been sold during the last few years for very substantial sums. This is due to the fact that a younger generation of dealers is unacquainted with the facts now published, and as time and atmosphere have given some *patina* to work excellent of its kind, and as the groundwork in many cases is genuine old Meissen porcelain, it is very difficult to distinguish the modern from the old.

Another producer of so-called "Crown Dresden," named Hamaan, has a factory in Dresden. His mark, as given in the margin, differs slightly from the one given above, in that he has adopted a crown of another kind. The style of the china ("inferior Dresden") is much the same.

Wissman is another Dresden *fabricant*, who has adopted and registered the mark in the margin, the W in the shield being his initial.

The "Dresden" groups and figures made by the present firm of Thieme are likely to deceive the careless amateur. His mark is a colourable imitation of the Meissen mark, the T between the sword-hilts being the initial of the founder of the firm, who was known to the author nearly thirty years ago. The productions of this firm have not improved of late years.

The mark occurs on an imitation Dresden Basket with pierced sides, flowers in relief and Cupids painted inside, but the maker is not yet identified.

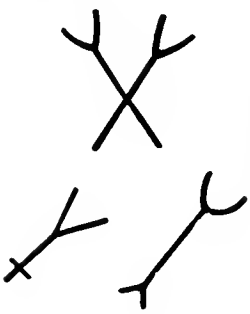
The reader will probably remember some litigation in 1909 which aroused a good deal of public interest—the object of which was to recover large sums of money, amounting to over £50,000, which had been obtained by certain dealers in payment for several groups of so-called "old Dresden" china. Very high prices, from £500 to £1200, were paid for figures and groups of the design and colourings known as the "Joachim Kändler" period, when the famous crinoline and harlequin costumes distinguished the figures—the kind of specimen known to have a special attraction for connoisseurs. These groups had been manufactured at the factory of Potschappel in Saxony, and were imitations of the models made at Meissen during the best period of that celebrated factory. The colourings of the decorations had been carefully studied, so as to reproduce the effect of the genuine old groups.

Professor Brinckmann and the author gave evidence at considerable length, and the Professor produced white groups which he had actually purchased at Potschappel, to prove to Judge and Jury our contention that these specimens were spurious Dresden. In the case that was actually tried, the verdict was for the full amount claimed, and in the others the defendant dealers paid large sums of money in settlement.

These cases are referred to here to show that the collector who has not had considerable experience in judging old Meissen, or Dresden as it is more generally termed, is likely to be deceived by the Potschappel imitations.

The mark given in the margin, if not a counterfeit mark, is undoubtedly a very misleading one. The old factory of Frankenthal, with its mark CT under a crown, the initials of the Elector of Bavaria, Carl Theodor, has been long extinct. The present government of Bavaria, having the legal right to use this mark, have transferred that right to their factory at Nymphenburg, and it is now used on white and coloured groups and figures. The productions are very inferior to those of the real old Frankenthal.

Similar remarks apply to the modern productions of a manufacturer named Greiner, of Rudolstadt, who, as great-grandson of the original Gotthelf Greiner of old Thuringian fame, now uses marks (hayforks) which are colourable imitations of those used a hundred years ago by his ancestor. These modern productions consist of the cheapest kind of china in the Dresden style; sometimes the lower mark in the margin is impressed, the others are generally in blue.



(Impressed.)

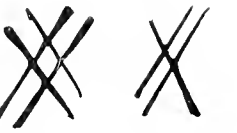
The mark in the margin has been placed upon a great number of groups and figures made either in Paris or at one of the German factories. These are of no quality to deceive a collector who is acquainted with the appearance of the real Ludwigsburg porcelain of the mark of which it is a forgery. The china of these imitations is white and hard-looking, the colouring harsh and crude, but the general effect might appeal as "pretty" to the eye unaccustomed to old china. (See notice on "Ludwigsburg.")

Another mark used by Greiner is the one in the margin.

In Silesia there are some factories of ornamental china, but their productions are scarcely ambitious enough to deceive the most careless collector. One of the marks adopted is, however, misleading.

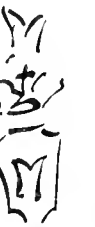
(Generally in red.)

Some of the imitations of Dresden china made at Coburg are very poor in quality, and the marks given in the margin, which occur in blue, red, and gold, are not dangerous.



Both these marks are found on bad imitations of Dresden china. The first is of course supposed to be the crossed swords, but on reference to the notice on "Dresden" (Chap. VII.) the difference will be observed. The second is found on similar ware. The china is probably made in some of the cheaper and inferior German factories.

Another Coburg maker named Müller has adopted and registered a more ambitious mark. It is generally rather indistinct, and is here reproduced as accurately as possible.



The mark in the margin is particularly misleading owing to the word *Meissen* being prominent; the china on which the mark occurs is a cheap and meretricious imitation of Dresden (*Meissen*) porcelain.

Imitations of Capo di Monte are made both in France and Germany. The decoration is generally in relief, to comply with the popular notion that all real Capo di Monte china is ornamented in this manner. There, however, the resemblance ends, for the imitations (other than the modern reproductions made at Florence, and already noticed under the heading of CAPO DI MONTE) are quite unlike any of the original work which the author has ever seen. As already stated, old Capo di Monte is scarcely ever marked, and the mark which is copied by the imitators belongs to a later period of the factory. Moreover,

the crown is very carelessly drawn on the French and German imitations, and is like the device given in the margin. Tankards, vases, ewers, and centre pieces for the dessert table are the favourite forms of this very undesirable kind of china.

The list of misleading marks given above is by no means exhaustive, but they are those which have come under the author's observation.

Some of the makers and decorators of china, the pedigree of which is not quite satisfactory, have, as has been shown, produced excellent work, and specimens made by some of the firms alluded to will be found in the cabinets of most collectors.

There are, however, some imitations of different kinds of china, which are absolute rubbish. These are the more recently imported French and German manufactures. Thanks to recent legislation, it is now a criminal, and not as formerly only a civil offence, to deal in goods bearing fictitious marks, and under the powers conferred upon magistrates by the Merchandise Marks Act, already referred to, the police can be empowered by warrant to seize any such china when offered for sale. Some reported cases in which pieces of "Coburg" china were sold as "Dresden" will probably be within the recollection of many readers. This class of very inferior ornamental china finds a sale chiefly at some of our fashionable seaside holiday resorts.

In one of these cases tried recently before Mr. de Rutzen at Great Marlborough Street, when the author was called as expert witness on behalf of the Royal Worcester Porcelain Company who were the plaintiffs, a most ingenious defence was set up. The managing director of the Worcester Company had admitted in cross-examination that the earlier marks of his factory during the "Dr. Wall" period had included the square mark (Mandarin Seal), the crossed swords (Dresden), and some Oriental hieroglyphics which had been copied from Chinese or Japanese models, at the same time as the decoration of such pieces was imitated. The defendants' counsel then endeavoured to point out to the magistrate that the real culprits in the case were the plaintiffs' predecessors, who had copied the different Oriental and Dresden marks without permission. The author's evidence on this point, and the magistrate's common sense, however, disposed of this *ad captandum* argument, and his decision in this case was that with which most sensible people would agree—that the vicious imitations are those which are made for the purpose of fraud.

The highly decorated imitations of old Sèvres are only

misleading to the beginner, but as they bear the marks of the finest quality specimens of Sèvres' best period, they demand some mention.

The mark in the margin, with the letter between the two reversed L's, which in real Sèvres (see notice on SÈVRES) should indicate the date of its manufacture (1753 to 1777 being represented by the letters from A to Z), appears on these productions. The paste is very inferior to that of real Sèvres, and the ground colours are poor. Under "Hints and Cautions" the reader has been warned against these specious imitations. As a matter of fact, these letters in this particular kind of china, while doing the deceiver's part in masquerading as a date letter, do also stand in many cases for the initial letter of the decorator who embellished the white china. Thus C, which to the uninitiated would indicate the year 1755, is actually the initial letter of Caille, a well-known decorator of this imitation Sèvres of some twenty or thirty years ago. L is that of Lehoujour. B. B., which ought to stand for 1779, being the second year of the double letter period, is the double initial mark of Bareau et Bareau, a firm known to the author some twenty years ago.

The Sèvres mark of the reversed L in cypher with the letter M in the centre (which, if the mark were genuine, would indicate the year 1765) was also put on much of the earlier Minton china which, as we have seen in the previous chapter, was decorated by Randall in the manner of old Sèvres.

In concluding these notes on counterfeit and misleading marks, the author thinks it fair to point out that while some of them are placed upon china with the intention of perpetrating a fraud, others are sold by the manufacturer in all good faith, but they are used far too frequently by some of the smaller dealers in order to deceive inexperienced customers. On the other hand, in a great many cases the purchaser of such goods deserves but little sympathy, because he buys china with the counterfeit marks, at a price which he thinks is far below the market value, and is only too eager to take advantage of what he considers to be the inexperience or error of the vendor.

While these pages were in the press the author was remonstrating one day with the member of a firm of high standing in the upholstery and general furnishing business, for allowing such sham china to be on sale in one of his departments, and he made

a defensive reply which serves to show that the "lamb" is sometimes no better than the "wolf." He said in effect: "We do not sell this china for Dresden, Chelsea, or Worcester; but as our customers buy articles for presents, they are anxious that the *marks* of these factories shall be on the china, so that their friends to whom such pieces are given may place a higher value upon them." This was certainly an entirely novel point of view, and one can only hope that it is not as fully justified as this gentleman seemed to think.

Value of the Mark.

In the author's opinion, an erroneous, or at any rate, an exaggerated value is placed upon the mark. This should be a *confirmation* of all other points of evidence, rather than the *evidence* itself of a specimen being genuine. Let the reader remember that the mark is the easiest part of the forgery to imitate; let him therefore first be satisfied that the specimen has the desirable qualities of a genuine example of any particular *fabrique*—paste, glaze, form, colour, in a word *character*—and then if it bear the mark which *confirms* the other evidence of its being a genuine specimen, so much the better.

Figure of a Cat. Early slip decorated ware in Mr. Frank Falkner's Collection (Dublin Museum).

CHAPTER VII

A Short Account of the Different Ceramic Factories

IN ALPHABETICAL ORDER, WITH THEIR DISTINGUISHING MARKS AND MONOGRAMS

For the use of many of the blocks used to illustrate this section of the book the author is indebted to the courtesy of the proprietor and publishers of Chaffers' "Marks and Monograms."

ABRUZZI WARE.

THE kind of majolica which is known as "Abruzzi ware" is not the production of any particular *fabrique*, but the term is generally applied to specimens which it is difficult to assign to any of the more distinguished Italian potteries. The province of Naples was among the first, if not the very first, to produce majolica. Specimens, and fragments of specimens, of as early a time as the thirteenth and fourteenth centuries have been discovered during excavations. The invention of Luca della Robbia was apparently adopted in Castelli, a hamlet in the Abruzzi district, and in Pisa and Pesaro.

The kind of majolica, however, which is now known as "Abruzzi ware" is the more modern production of a number of unimportant potteries near Naples. It is decorative, but not by any means the best kind of majolica, and generally may be said to have the appearance of inferior Urbino ware, the prevailing colours being yellow and green, the subjects either mythological or scriptural, scrolls, cupids, or grotesques. See also MAJOLICA.

ADAMS WARE.

One of the oldest names in the Staffordshire Potteries is that of Adams. There have been at least twelve representatives of the name in direct and indirect descent, who have been manu-

facturers of Pottery, and several of them have been famous for their productions in this branch of Industrial Art. William Adams was described as a potter of Burslem in some Chancery proceedings in 1617, and his father appears to have owned a pottery in 1568. The foundation of the present firm dates from 1657, when John Adams built the Brick House Potteries, Tunstall, which a century or so afterwards were let to Josiah Wedgwood for a term of ten years during the minority of the young Adams who was then the heir.

William Adams of Greengates (1745–1805) was the maker of jasper ware similar to Wedgwood's, and unmarked specimens are mistaken for the work of the more celebrated potter. His vases, plaques, scent bottles, jardinieres, cameos, and particularly the drum-shaped pedestals which he made for mounting as lamps, are excellent in quality and finish. The colour affected was generally blue with white relief, but he also made tea sets and vases in red and black ware of Etruscan form and character, and a black Egyptian ware like Wedgwood's basaltes. A hard stone china called "Imperial Stone ware" with sage green ground and classical figures in relief was also made by this firm. A fine plaque by Adams of jasper ware was sold a few years ago at Christie's for £171. The present proprietors of the works continue to produce good pottery; their specialities are: 1, Adams Jasper; 2, Egyptian Black; 3, Grecian Red; 4, Vitreous Stone ware; 5, Etruscan ware; 6, Royal Ivory.

ADAMS
ESTABLD 1657
TUNSTALL
ENGLAND

The mark of the old ware is ADAMS impressed in the clay, but for many years a mark which is still in use has been adopted.

ALCORA.

This factory, established by the Count d'Aranda, is said to have been the only one in Spain where porcelain was made, with the exception of Buen Retiro (*q.v.*). A fine faience was also made at the same works. The principal pieces were plaques, some of them very fine, both in faience and porcelain, with good paintings of figures in Spanish costumes on a fine

brilliant white ground. The mark is A, in brownish red, black or gold, and some specimens have the same letter scratched in the paste. The porcelain, however, is frequently unmarked. Mr. Charles Borradaile had a cream-pot, painted in the style of old Sèvres, which has the A in gold. Major Martin A. S. Hume had, until his collection was dispersed, four two-handled cups with covers, with the mark both painted and incised, and a soup-plate of very good quality with the mark in gold only. The general character of the porcelain is that of the early Doccia. Of the enamelled earthenware produced here, Major Hume had also a fine and interesting plaque, measuring 23 by 17 inches, painted in allegorical style as a trophy, in honour of Charles III., who died in 1788. The date of this specimen can therefore be fixed approximately. Major Hume's great-grandfather was an officer in this king's service, and several pieces in

Plaque of Alcora faience, Spanish peasants before a fountain, formerly in the Reynolds collection.

his collection were taken by him at the sacking of the palace of Godoy (Prince of the Peace) in 1808. The plaque is partly in relief, and is marked boldly in red with the letter A. The formation of this letter varies on different specimens; it is generally in red, but occasionally occurs in gold.

ALT-ROLHAU, NEAR CARLSBAD

A. Nowotny made both pottery and porcelain here, the latter a hard paste.

Mark: A. N. impressed, and sometimes the name in full, "Nowotny."

See BOHEMIA.

ALT-HALDENSLEBEN, NEAR BADEN.

M. Nathusius has recently established a factory here for hard-paste porcelain.

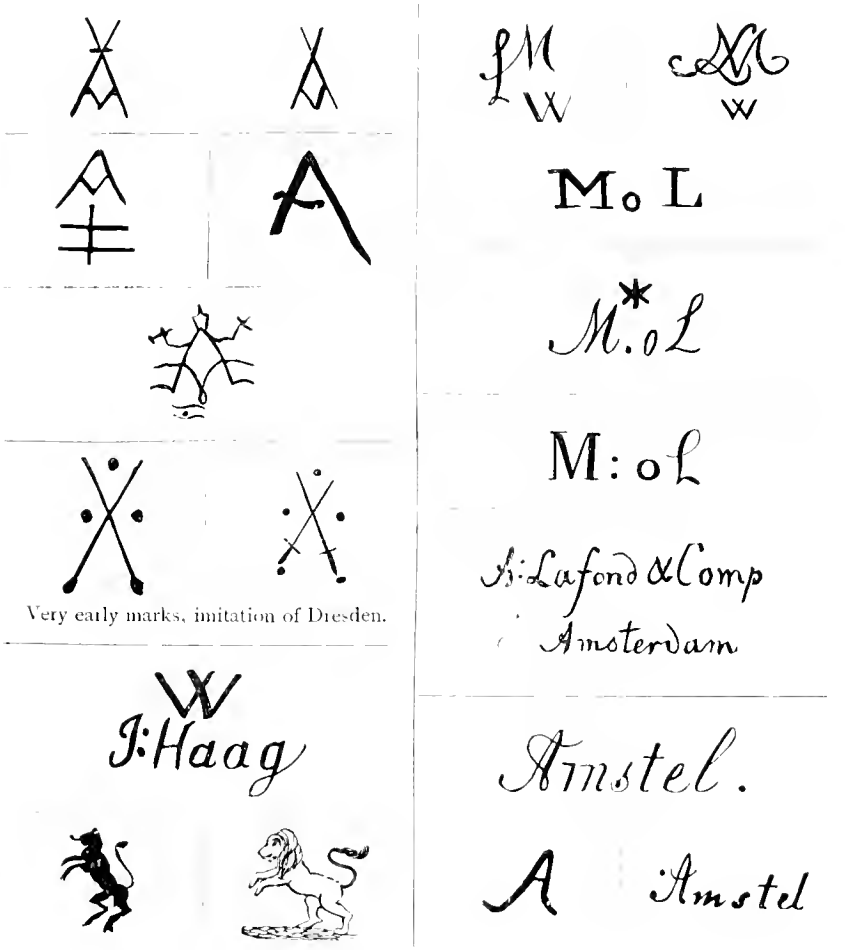
Mark stamped in blue.

AMSTEL.

The manufacture of porcelain in Holland was first started at Weesp, near Amsterdam, in 1764, by Count von Grönsveldt, with the assistance of some runaway workmen from Saxony. He produced some fine hard-paste porcelain, but owing to the great expense of the establishment, and the disproportionate returns, partly occasioned by the growing importation of Oriental porcelain, the Count's means were exhausted, and the effects of the factory were sold off in 1771. In 1772, however, the Protestant pastor of Oude Loosdrecht, named De Moll, re-opened the manufactory at Loosdrecht, midway between Amsterdam and Utrecht, where it was carried on with considerable success until his death in 1782. The works were continued at Loosdrecht by De Moll's partners until 1784, when they removed to Amstel.

The characteristics of this *fabrique* are: hard paste and a fine white body, with decorations generally of landscapes and country scenes, or single figures of Dutch peasants. Other specimens have gilt borders, and light blue flowers between green leaves. The earliest mark is a W. for "Weesp," and the crossed swords, probably in imitation of Dresden. The letters M. O. L. stand for "Manufacteur Oude Loosdrecht," with a probable reference also to the name of the pastor, De Moll. At Amstel the marks were the initial A, and the word "Amstel" in full. All these marks were painted, but we also occasionally find the M. O. L. scratched in the paste.

The late Sir A. W. Franks considered that the mark "W.—J: Haag" was that of the Wallendorf *fabrique*. The mark A. D. was used after the removal to Oude Amstel in 1784, the initials being those of the director, a German named Daenber. These works were closed about the end of the century when a new



Very early marks, imitation of Dresden.

factory was started at Niewer Amstel under the name of George Dommer & Co. The mark then used was the word "Amstel" in full. Though supported by the King of Holland, who granted a large annual subsidy, the enterprise did not flourish, and the manufacture ceased in 1810.

About the same time a fresh company was started in Amster-

dam itself, under the style of A. La Fond & Co., but was not of long duration. The mark was the name of the firm. The accompanying marks of the Batavian lion are also attributed by M. Jacquemart to the Amsterdam *fabrique;* they are generally painted in blue. This lion is also found with the initials A. D. (the initials of Daenber), the director of the works at Oude Amstel, as mentioned above.

AMSTERDAM (SEE AMSTEL).

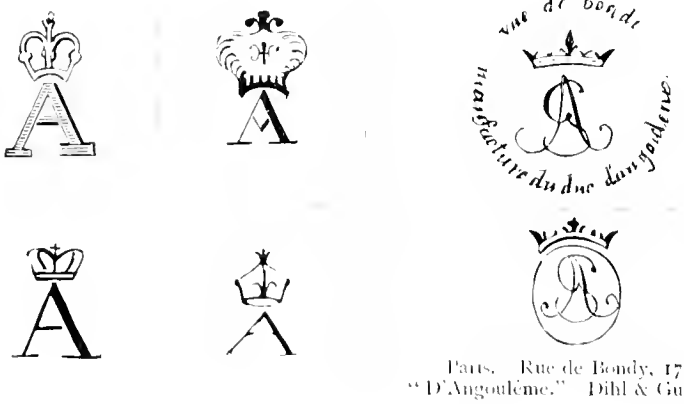
Faience of fine white enamel (chiefly table and tea services, but also including groups of birds, statuettes, vases, &c.) was made at Overtoom, near Amsterdam, in 1754. The manufactory was removed to Weesp in 1764 by Count von Grönsveldt. No mark is known, that of the Crowing Cock, which was formerly attributed by some authorities to Amsterdam, being now more correctly placed as the mark of the Arnheim *fabrique* (*q.v.*).

ANATOLIA (see RHODES, also TURKEY).

ANGOULÊME

A small factory was established at Paris (Rue de Bondy) about 1785–92, by Dihl and Guerhard, under the protection of the Count d'Artois. The productions were called *porcelaine d'Angoulême.* Little is known of the factory, and specimens are rare.

The paste is hard. The following marks are found painted or stencilled in red:—



Paris. Rue de Bondy, 1780.
"D'Angoulême." Dihl & Guerhard.

Sometimes the mark is stencilled in red like the inscription in the margin—

MANUFE de Mgr le Duc d'Angoulême à Paris.

In a case by itself in the pottery gallery of the Victoria and Albert Museum is a vase of this factory; it stands on a pedestal formed of three lions, and is about 7 feet high, including the pedestal. This vase, which is decorated with a battle subject, most beautifully painted *en grisaille*, is one of the most magnificent specimens of fine porcelain that could be desired.

A rose-water jug and basin of this factory, charmingly decorated in medallion and floral designs, which originally belonged to Queen Marie Antoinette, was in the possession of the late Mrs. Wilfrid Ashley.

The marks "Dihl" and "Guerhard et Dihl" are also found.

A *fabrique* known as that of the Duchesse d'Angoulême was carried on in the Boulevard St. Antoine, Paris, by Dagoty and Honoré about 1812. See under PARIS.

Faience was made in or near Angoulême in 1784, the firm being Veuve Sazarac, Desrocher, et Fils. A piece in the museum at Limoges is marked "A ANGOULÊME DE LA FABRIQUE DE MADAME V. S. D. ET F. 28 AOUT, 1784."

ANSPACH, BAVARIA.

A hard-paste porcelain is said to have been made here as early as 1718, but this is probably much too early a date. Dr. Brinckmann and Mr. Stegmann place the commencement of porcelain making at 1760, and Sir A. W. Franks agrees. In 1764 the manufactory was removed from the site of the old faience factory to the Margrave's Schloss at Bruchberg, but it never

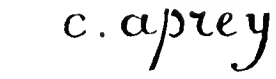
achieved a really high rank. There are several specimens in the Franks collection. The productions are principally table-ware. The general characteristics of Anspach porcelain are those of Amstel or Fürstenburg. The marks are generally painted in blue under the glaze, and consist of a spread eagle, or a shield charged with a bend dexter, with or without the initial A, and sometimes of A by itself.

Faience was also made here.

APREY, NEAR LANGRES (HAUTE-MARNE).

A *fabrique* of faience of some excellence was established here about 1750 by the Baron d'Aprey. Subsequent proprietors were Olivier, Vilhœut (about 1780), and more recently M. Louis Gérard. The decoration consists chiefly of flowers and birds, in red, rose-colour, and green, and much resembles the early Strasbourg ware (*q.v.*), but it is without the black or dark-coloured outline usually found on faience.

The marks are AP or "Aprey" in full, generally preceded by a potter's or painter's initial. The marks are sometimes painted and sometimes stamped.



APT, VAUCLUSE, FRANCE.

Faience was made here about 1750, and from that time to the present day. The ware mostly imitates marbles of various kinds. Of the few marks known, one is that of Veuve Arnoux (who had the works in 1802), taken from a vase at South Kensington, impressed. Pieces marked "R" have been attributed to M. Reynard, who made pottery at Apt in 1830.

Broth-basin or Ecuelle and Cover, of Apt Faience (Coll. Pascal).

ARDENNES, Namur.

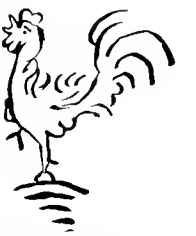
There were two factories of faience here in the latter part of the eighteenth or early part of the nineteenth century. Marks, both impressed:

A. D. Vander Waert.

B. Lammens & Co.

ARNHEIM.

Pieces of hard-paste porcelain marked "A" simply, have been attributed by M. Jacquemart to Arnheim rather than to Amstel (*q.v.*). Porcelain was certainly made here about 1772, but not for long.



There was also a factory of faience here, which produced pieces of some merit. The mark of a cock, previously attributed to Amsterdam, has lately, on the authority of the late Sir A. W. Franks and other experts, been claimed for Arnheim.

ARRAS, Pas-de-Calais.

A *fabrique* of soft-paste porcelain was established here before 1782 by the Demoiselles Deleneur, under the patronage of M. de Calonne, Intendant of Flanders and Artois. The works only lasted a few years, being closed in 1786. The ware was similar to that of Tournay (*q.v.*), being made in rivalry to the productions of that factory. The porcelain was excellent, both in quality and decoration, some of it being quite equal to old Sèvres: pieces with gold enrichments on a deep blue ground are very similar to old Vincennes (*q.v.*).

Portions of services of this description, when offered for sale, realise prices equal to those of the best Sèvres.

Four cups and saucers, a sucrier, and a plate were sold at

the sale of the Hawkins collection at Christie's in 1904 for about £300—two of the cups and saucers are now in the

Cup and Saucer of the service sold at the Hawkins sale, May 1904.
In Mr. Herbert Young's collection.

collection of Mr. Herbert Young, and the sucrier is in that of Mrs. Burns.

The mark is painted under the glaze, generally in blue, but sometimes in other colours.

ARITA (see JAPAN).

ASTBURY WARE.

In some remarks upon our eighteenth-century English potters in Chapter III. mention has been made of the rather questionable methods by which John Astbury obtained the secrets of Elers. After leaving his employers he started some works of his own at Shelton in the Staffordshire pottery district, where he not only produced a red ware similar to that of Elers but subsequently made successful experiments with various clays, the pottery which we now recognise as Astbury ware showing considerable variety in colour and design. He also used an excellent lead glaze, and by various argillaceous washes produced some charming decorative effects. The famous "Portobello" bowl in the British Museum, made to commemorate the victory of Admiral Vernon in 1739, is one of his best pieces, but there are many other good specimens in the same collection. Figures were also made by him, and the "Grenadier" in the same Museum attributed to him is a quaint specimen. Ornamental effects

produced by superimposed clays of different colours and in relief, also by "marbling" and by graffito process, the whole well glazed, are distinctive of his ware. Astbury died in 1743 and was succeeded by his son Thomas, who became a notable potter, and some works at Lane Delph were started by him as early as 1725. Cream ware which afterwards became a specialité of Josiah Wedgwood, was made first by Thomas Astbury; clouded and tortoise-shell ware, which we generally associate with the work of another famous potter, Thomas Wheildon (*q.v.*), was also made by the younger Astbury. One occasionally sees pieces marked ASTBURY; these may be attributed to the son, as the father is not known to have adopted any mark. Astbury ware was made up to 1780. The name ASTBURY always appears with the letters stamped *separately*, and therefore slightly irregular; specimens bearing the name impressed with a single stamp should be viewed with suspicion.

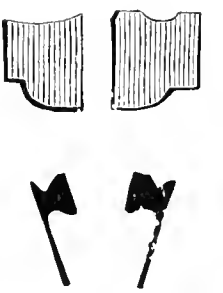
AVIGNON.

Faience was made here in the sixteenth century, and up to about 1780. In *Chaffers* there is a list of potters in the Vaucluse Department from 1500 to 1715. Most of the known pieces are jugs, vases, and the like, and are generally unmarked. They are principally noted for their fine metallic glaze, resembling bronze or tortoise-shell.

There are two good specimens from the Soulages Collection at South Kensington.

AVON, near Fontainebleau (see FONTAINEBLEAU).

BADEN-BADEN.



A factory of hard-paste porcelain was established here in 1753, under the patronage of the reigning Margrave, by a widow named Sperl, who carried it on with considerable success by the aid of workmen from Höchst (*q.v.*) until 1778. Subsequently the works were the property of a man named Pfalzer, who became insolvent, after which the *fabrique* ceased. The buildings were bought by a tanner, one Meyer, who turned them into an inn, known as the "Grün Winkel."

The mark consists of two axe-heads, facing each other, generally painted in gold, but sometimes in neutral tint. Occasionally one axe-head only is found.

Pottery was also made here about the end of the last century.

BARANUFKA, OR BARANOWKA, POLAND.

A hard-paste porcelain was manufactured here. The late Sir A. W. Franks had a milk-pot painted in bistre *camaïeu* with flowers outlined in gold, resembling Dresden. Mark: the name of the place painted.

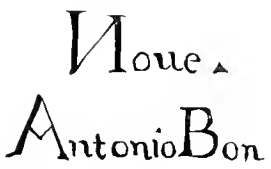
BASSANO, OR LE NOVE BASSANO, NEAR VENICE.

Pottery was made here in the sixteenth and early seventeenth centuries. The *fabrique*, however, was not of much importance, and little is known about it until the following century. The researches of Sir W. R. Drake (*Notes on Venetian Ceramics*) have supplied some very interesting details concerning the history of the factory subsequent to 1728.[1] About that time it appears that there were several makers of majolica at Bassano; the names of Manardi and Giovanni Antonio Caffo are mentioned, as well as Giovanni Battista Antonibon of Nove. In 1753 Giovanni Mario Salmazzo started a new factory in opposition to the one at Nove. Antonibon claimed to have a monopoly of the manufacture of majolica throughout the Venetian dominions; but in 1756, on Salmazzo's petition, the Senate decided that no such rights existed. Salmazzo continued his works for many years, and pieces marked "G. S." may be attributed to him.

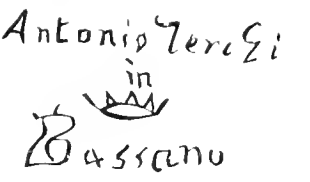
Antonibon's successor was a potter named Giovanni Baroni. A beautiful vase, which was formerly in the author's possession, is inscribed *Fabc Baroni Nove*, and dated 1802. It is evidently a presentation piece, and probably the *chef d'œuvre* of the *fabrique*. The subjects are Alexander and the family of Darius, and a classical subject after Le Brun. It was for many years in the collection of Mr. C. W. Reynolds. This fine vase, including its pedestal, is 2 feet 5 inches high. The author knows of two smaller vases of much less importance, but in the same style.

[1] For further particulars see Chaffers' *Marks and Monograms*, 13th ed., edited by F. Litchfield, 1912.

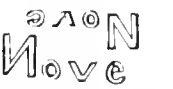
The marks given below are those of the brothers Antonio and Bartolomeo Terchi, who flourished in the seventeenth century.



Giovanni Battista, Antonio Bon or Antonibon.



NOVE. Marconi, painter.

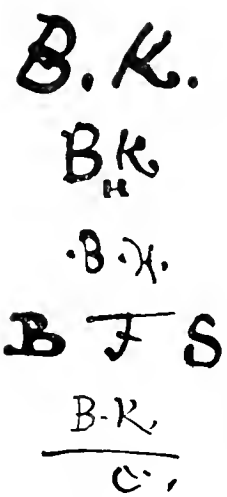


BAYEUX.

A *fabrique* of hard-paste porcelain was established here in 1810 by M. Joachim Langlois, formerly director of the works at Valognes (*q.v.*). M. F. Gosse became proprietor in 1849.

Marks of M. Gosse, both from specimens in the Victoria and Albert Museum.

BAYREUTH.



These marks are upon some good specimens of Bayreuth faience in the Hamburg Museum, and are quoted from Professor Brinckmann's official catalogue.

A hard-paste porcelain was made here as early as 1744. The pieces are well painted, mostly with landscapes. The following marks are found, the first being from the collection of Sir H. B. Martin, the other two from the Franks collection, all painted.

Brown stoneware was made here in the sixteenth century; a bottle in the Sigmaringen Museum is dated 1524. A fine faience of excellent design and workmanship was subsequently manufactured. The decoration of this is usually in blue *camaïeu*.

Marks:

BEAUVAIS.

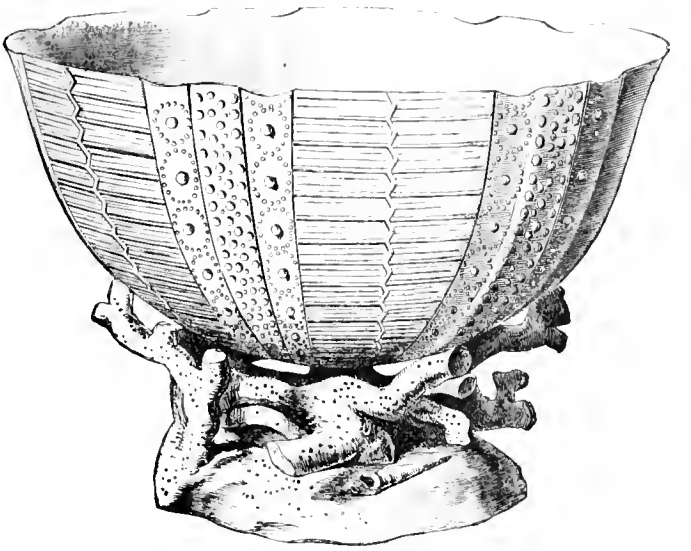
The celebrated faience of Beauvais is hardly likely, from its rarity, to come into the hands of the ordinary collector. Only sixty-five pieces are known to exist, and the prices obtained for these, on the rare occasions when they come into the market, are increasing by leaps and bounds. We may mention that the generic term, "Henri II. Ware," formerly applied to this and similar *fabriques*, is now discarded by M. Edmond Bonnaffé (who has made a special study of the subject), in favour of "Saint Porchaire" (*q.v.*).

BELLEEK, Ireland.

These works were founded in 1857 by Mr. David M'Birney of Dublin, on the recommendation of Mr. Armstrong, a well-known architect, who had made some satisfactory experiments with local felspar and china-clay.

The peculiarity of this china is its

lustre, resembling the polished, slightly iridescent surface inside a mother-of-pearl shell. The designs are mostly of a marine character, sea-shells and plants, corals, dolphins, sea-horses, and



Specimen of Belleek.
Grounds Basin. Part of a Service made for Queen Victoria.

the like, and occasionally tritons, mermaids, &c. The manufactory is still carried on.

Mark generally printed in colour, but sometimes stamped.

BELLEVUE (see CADBOROUGH).

BELLEVUE POTTERY (see HULL).

BENTLEY WARE (SEE WEDGWOOD).

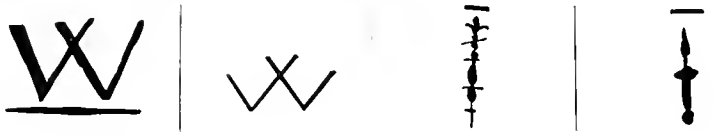
Bentley, sometime partner with Wedgwood.

BERLIN.

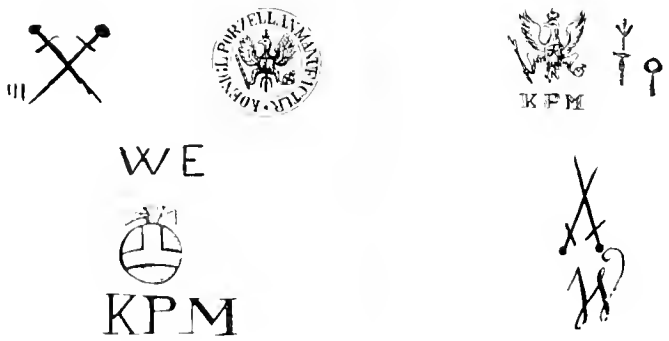
This manufactory was established in 1751 by W. Gasper Wegely, a merchant who had purchased the secret of making porcelain from some Höchst workmen, who, as will be seen in the notice of this latter factory, had obtained possession of Ringler's papers, and sold them to some wealthy persons desirous of embarking in the manufacture of porcelain. After 1761 it was under the management of a celebrated banker named

Gotkowski, but became a royal manufactory under the immediate patronage of Frederick the Great, who, during his short occupation of Dresden, transferred a quantity of the clay, together with modellers and painters, from Meissen to Berlin. As Dresden was at this time suffering greatly from the Seven Years' War which ended in 1763, the productions of Berlin came into considerable repute. Marryat mentions that Frederick the Great would not allow the Jews to marry until they had purchased a service at the royal manufactory.

The paste is hard, and the drawing of the figures, especially those of a classical type of the best periods, very delicate and fine ; there is also a chasteness and neatness about the decoration of specimens of those times, while the later productions are coarse in modelling, and are not refined or delicate in colour. At the present time, useful ordinary china is made in much greater quantities than pieces of an artistic character, and the factory is not improving. That the management is, however, capable of occasionally turning out fine specimens, we have ample evidence in the magnificent *biscuit* wine-cooler presented to the Victoria and Albert Museum by the Prussian Government, and now on view in the new pottery gallery of the Museum, together with some other choice specimens of this factory, both old and new.



This W is similar to the same letter used as a mark of Wallendorf porcelain, but on the Berlin specimens we generally find this W accompanied by impressed numbers, which helps us to distinguish them from the Wallendorf.



The mark of the earliest specimens is a W (Wegely); but when it became a royal manufactory the sceptre was adopted, and this mark was sometimes accompanied by the letters K. P. M. (Königliche Porzellan Manufactur), also the imperial globe and cross, and the eagle, printed in a reddish brown colour; this more often occurs on the modern productions. The mark of *G* is sometimes found upon specimens made during the proprietorship of Gotkowski (1761–3), and this mark should not be confounded with the marks of Gera or Gotha. The specimens of the earlier work of this factory and of the Wegely and Gotkowski periods, which are in the Franks collection, should be carefully inspected. The sceptre of the earlier and better period is thinner than the one more lately adopted, and these marks are always in blue. One or two specimens have been seen by the author with the sceptre stamped in the paste (colourless).

Milk-pot of Berlin Porcelain.

BINGHAM, POTTER, CASTLE HEDINGHAM, Essex (see HEDINGHAM).

BOHEMIA.

In the northern district of Bohemia, at the end of the nineteenth century, there was a considerable development of the manufacture of hard-paste porcelain and of stoneware, and in the list of notices of the different factories in this chapter, several of these, including Schlaggenwald, Elbogen, Pirkenhammer, Prague, Teinitz, Altrothau will be found, but there are some others, such as Geissshübel, Klästerle, Chodau, Tannowa, Klum, Dalwitz, which have been omitted.

Some services made at Schlaggenwald and at Pirkenhammer were carefully painted, and one has seen specimens of the Prague factory that are above the ordinary, but there is nothing really exceptional in the product of any of these minor Bohemian factories. Collectors of marks, however, occasionally acquire specimens with a *fabrique* mark which they are unable to trace

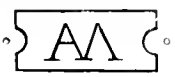
in any of their Guide-books, and for the satisfaction of these, the author has at considerable pains given in the latest edition of *Chaffers*, 1912, a large number of the marks on the porcelain, earthenware and stoneware produced at the above-named potteries. For the information respecting this group of factories the author is indebted to Herr Deneken, curator of the Kaiser Wilhelm Museum at Crefeld, Germany, who sent him a pamphlet on the subject compiled by Dr. Pazaurek (1905).

BOISSETTE, Seine-et-Marne.

In 1777 Jacques Vermonet and his son started a small factory here; good work was turned out. Mr. H. E. B. Harrison has some specimens in his collection. The *fabrique* only lasted a short time. Mark: a cursive B.

BOLOGNA, Italy.

A manufactory of artistic majolica was established here in 1849 by Angel Minghetti, and through his perseverance and knowledge soon attained a high state of perfection in the reproduction of the old ware, especially that of Luca della Robbia, in the shape of colossal busts, allegorical figures, and Madonnas, also medallions, ornamented with fruits and flowers. Particular attention has also been given to the imitation of the old Urbino majolica, following the styles of the great masters of this school, and some very fine pieces have also been made in the Raffaelesque ware. One of the largest vases ever produced, measuring no less than seven feet six inches in height, was made at this factory, and besides many other important specimens the entire decorations of Prince Simonetti's saloon in his villa near Orsino, and that of the Duke de Montpensier's gallery in his palace of St. Jelmo at Seville, were made at Bologna. Very little appears to have been known of this factory, and the mark has never yet been included in any work on the subject. It is due to Signor Caldesi's kindness that the writer has been able to supply the above information.



Mark: the director's monogram.

BORDEAUX.

Authorities differ as to the date of the foundation of a porcelain factory here. According to our most recent information it was about 1784. The date of a pair of vases in the Sèvres Museum is given as 1780 90. The general characteristics are those of other hard-paste French factories, such as Angoulême.

Porcelain of fine quality is still made here. The mark consists of the monogram of "A. V.," and is similar to that which is attributed to Vaux (*q.v.*).

Demmin gives this mark without the lines enclosing the word "Bordeaux."

Faience has also been made here from the early part of the last century. The work of Messrs. Latens & Rateau, established in 1829, bears the mark given in the margin.

BÖTTGER WARE (see DRESDEN).

BOULOGNE, PAS-DE-CALAIS.

A manufactory, of but short duration, was started here some years ago by M. Haffringue. A fine porcelain of excellent body was made. Much of the decoration was in high relief, particularly well modelled. The late Lady Charlotte Schreiber possessed a tea service, with medallions of cupids and trophies, and also some *biscuit* plaques with the ornament in high relief. Mark: a square tablet in relief.

BOURG LA REINE, PARIS.

A small atelier where Messrs. Jacques & Julien made soft porcelain in 1773. The fine, delicate, soft paste of this factory is identical with that of Ménecy, and the collection of soft-paste porcelain recently given by Mr. Fitzhenry to the Victoria and

Museum should be carefully studied. It contains good specimens of all of this group of French *pâte tendre* factories.

Jacques & Julien removed hither on the expiration of their lease at Ménecy (*q.v.*), where their mark was "D. V." Mr. Borradaile had a cup and saucer, the former marked "D. V." and the latter "B. R." These appear to belong to one another, and were probably made just at the time of the removal. Marks:

Pottery was also made here by the same firm, and the manufacture is still carried on. Marks:

BOVEY TRACEY, Devonshire.

Pottery was made here for some time prior to 1836, by Messrs. Honeychurch, and was until recently manufactured by Mr. Divett.

BOW.

The manufacture of porcelain appears to have commenced at Stratford-le-Bow, commonly called Bow, Middlesex, by the grant of a patent in 1744 to Edward Heylyn and Thomas Frye; the specification, as given verbatim on p. 112 of Mr. Jewitt's work, is very interesting, the invention being thus particularised: "A new method of manufacturing a certain material whereby a ware might be made of the same nature and kind, and equal to, if not exceeding in goodness and beauty, china and porcelain ware, imported from abroad." And the recipe is also given with full directions for burning, glazing, and the method of preventing discoloration.

Thomas Frye appears to have been an artist of considerable merit, also a mezzotint engraver, and was assiduous in his

attention to the works until his death in 1762. About 1750, the factory was acquired by Messrs. Wetherby & Crowther. It is probably on account of the imitation of Oriental china that the works were styled "New Canton"—the title that appears in the inscription on some of the earliest specimens.

In 1757 a West End branch was opened in or near Spring Gardens, but it does not appear to have been a financial success, and in the same year there was a sale by public auction of some of the productions of the factory. Wetherby, one of the partners, died in 1762, and Crowther, the survivor, was bankrupt in the following year. Mr. Burton, in his *History and Description of English Porcelain*, mentions that John Crowther "of the Bow china works" had a warehouse in St. Paul's Churchyard from 1770 to 1775, and thinks that this man was a relative of the bankrupt, and carried on the business in a smaller way until the whole plant was acquired by Duesbury in 1776.

There are some plates in existence, one in the British Museum and another in Mrs. A. R. Macdonald's collection, decorated in blue underglaze, and inscribed "Mr. Robert Crowther, Stockport, Cheshire, 1770," and these may have been made for a member of the family of the John Crowther who was at the time continuing the business.

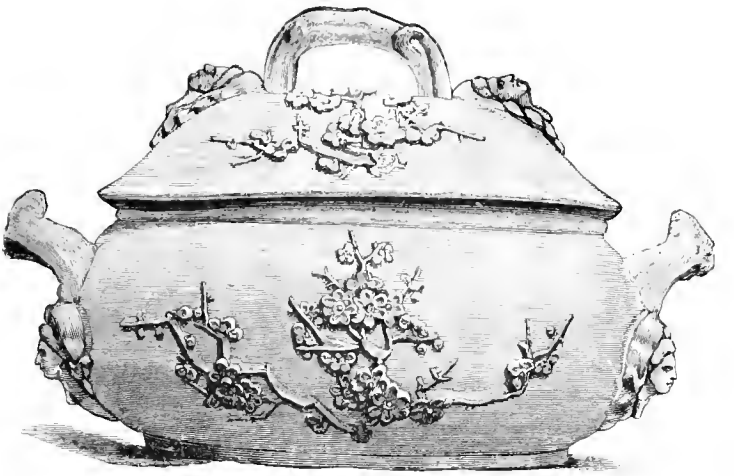
When Duesbury purchased the moulds and plant, they were removed to Derby, for at this time he held the Chelsea and Derby Works, besides one or two minor potteries. Messrs. Bell and Black's match manufactory marks the site of the old Bow Works, which were discontinued shortly after Duesbury's purchase.

The paste of Bow is of different kinds, that of which the groups and figures is generally composed being of a soft artificial porcelain similar to Chelsea, but coarser, heavier, and more vitreous in appearance. Some of the earlier cups and saucers and the vases covered with encrusted plumes belong to this class of soft paste. A much harder paste was also made at Bow, sometimes white and sometimes having a blue-grey tint with a thick glaze. The decoration of some of the china was by means of transfer in outline filled in with colour, which being applied in enamel pigments, gives it an Oriental effect often in keeping with the rendering of a Chinese subject. Occasionally one sees pieces decorated with etching, a process also in use at Chelsea, Bristol, and some other factories. The colours of the dresses for the figures are somewhat more vivid than those of Chelsea. The white pieces, with simple Chinese designs, are very excellent, and

here it may be observed that the earlier specimens are, like those of other factories, decorated with imitations or adaptations of Oriental designs, among which the red dragon, and the sprig of "prunus" in relief, are prevalent. The basket pattern, with flowers in relief, where the trellis crossed, was also executed to a large extent. The trade of the factory increased from £6,573 in 1750 to £11,229 in 1755. This latter sum at prices now current would only represent some eleven hundred articles at an average of £10, but would represent an enormous output when we bear in mind that the average price of a china article made at the Bow factory in 1755 was from 2s. to 3s. Mr. Bemrose in his *Bow, Chelsea, and Longton Hall*, has reproduced in facsimile the sale sheets, in which such items as "a pair of dancers, 3s." occur in numerous instances, while such sums as 12s. or 15s. are exceptionally high. In the British Museum is a very interesting specimen of the Bow factory—a bowl, with a memorial affixed, stating it to be the handiwork of Thomas Craft in 1760, by whom the said document is signed and dated 1790.

The Bow figures and groups are not infrequently attributed to Chelsea and Worcester on account of the similarity of the marks, the anchor and the cresent. The pieces made at Bow may often be identified by the presence of a square or triangular hole at the back, made for the purpose of fixing metal arms to form candlesticks. These holes are not found on figures made at Chelsea, but they are sometimes on Bristol figures, therefore their occurrence may, with this reservation, be taken as a sign of the Bow factory. A further reference to the controversy as to some figures recently classed as Bow which are now considered to have been made at Worcester, will be found under the notice of the latter factory.

Some of the most skilfully modelled Bow figures are those attributed to the modelling of John Bacon, R.A., who, after being as a lad apprenticed to a china manufacturer named Crispe, of Lambeth, rose to some fame as a sculptor, became a Royal Academician, and modelled several figures for the Bow manufactory. His mark, a small capital "B," is impressed in the paste of some of his figures, but this mark may be easily overlooked. There is a pair of figures of Cooks so marked in Captain Thistlethwayte's collection. Some other well-known figures made at Bow were the set of four seasons, Flora, Marquis of Granby, General Wolfe, Mars and Venus, harlequin in different costumes, dancers and flower-sellers, and figures with bagpipes in pairs,



Soup Tureen of Bow porcelain, white, with prunus blossom in relief (Victoria and Albert Museum).

boys mounted on goats, and some portrait figures of actors. Some of the white figures formerly considered to be Bow are now

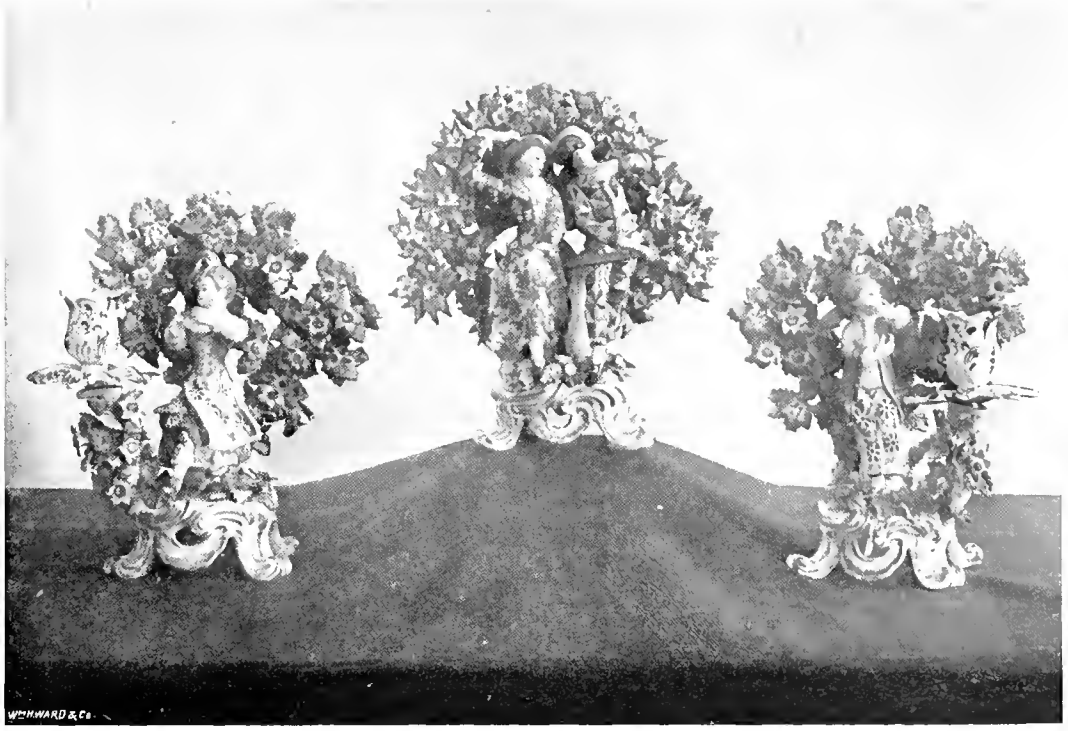
Bow Tea-pot with two spouts, formerly in the collection of Mr. D. W. Macdonald.

attributed to Chelsea, and the well-known little "Bee" milk-jug which authorities formerly assigned to Bow is also credited to the sister factory. The Bow figures generally have bases with four prolonged scrolls which form feet, raising the figure three-quarters of an inch or more from the ground, and on these feet, and on the scroll base from which they spring, there are generally some blue and red lines in the decoration, and it may be added that there is an absence of gold on the earlier pieces.

Collectors should carefully study the Schreiber collection in the Victoria and Albert Museum for some of the peculiarities of Bow, the crude and vivid colouring, the "blob" of red in the cheeks of the figures instead of the more careful stippling used at Chelsea, and the blue, red, and pink-mauve colourings which are characteristic in these figures, as distinct from those of Chelsea or Bristol, with which they are likely to be confounded.

Some recent information with regard to Bow and Worcester has enabled us to transfer many specimens to the latter factory, which were formerly ascribed to Bow. A mark which appears on some figures having the appearance of a monogram "T. F." used to be considered as the initials of Thomas Frye, the manager of Bow factory, but this theory is now given up in favour of the view that it is the mark representing jade, copied from the old Chinese porcelain. Some six specimens which are in the British Museum, consisting of three dishes, a tea-pot and two sauce-boats, having raised moulded borders and delicate blue under glaze decoration, have been recently transferred by the Museum authorities from Bow to Worcester. Analytical experiments have proved that the body or paste of these specimens contain steatite, an ingredient which was never used at Bow, but is known to have been part of the composition of the old Worcester paste. There are, however, instances in which workmen's marks having the appearance of Frye's monogram occur upon figures which are undoubtedly of Bow manufacture, and sometimes this monogram is found in conjunction with recognised Bow marks.

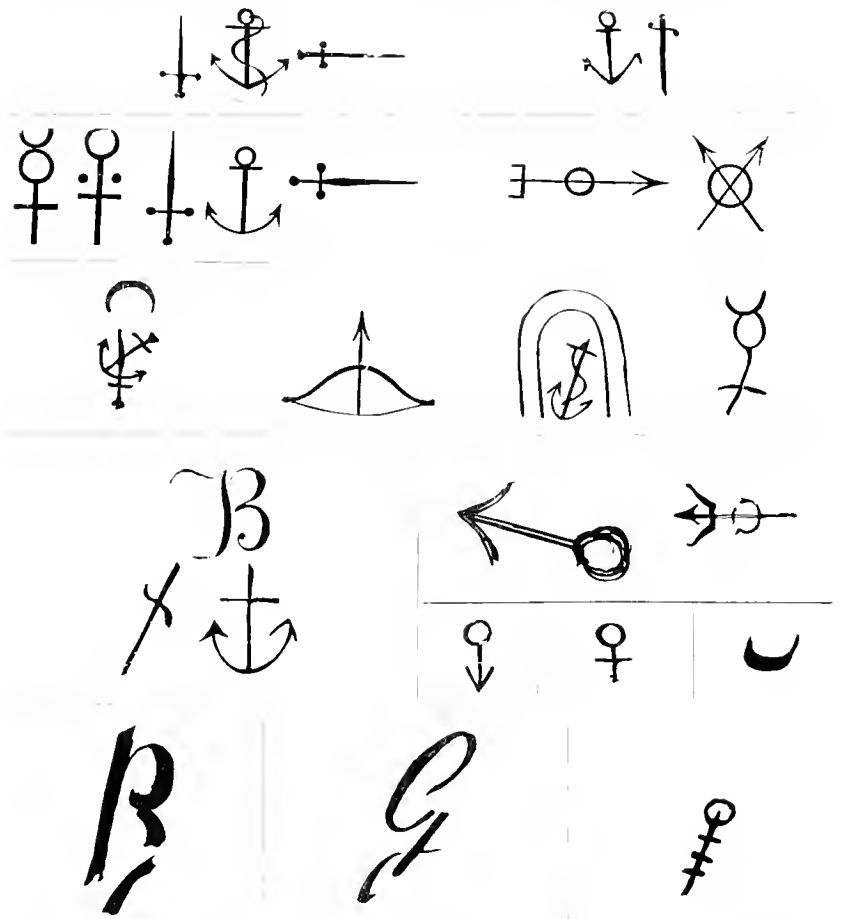
Really fine Bow figures realise prices quite equal to those of Chelsea, and they are much more difficult to find, but, generally speaking and excepting the finest specimens, Bow might almost be classed as coarse Chelsea. At the sale in May 1899 of the collection of English china formed by Mr. MacLaren, a very important pair of Bow figures realised £400. This is probably the highest price yet recorded, but we have no doubt would be exceeded if a sufficiently important specimen should be offered for sale.



A SET OF THREE GROUPS OF OLD BOW CHINA.

In the possession of The Rev. George Wharton, M.A.

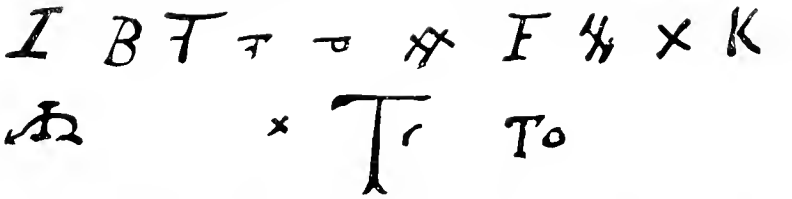
The following marks are either incised or roughly painted in red, and occasionally the mark is in two colours, red and blue :—



This mark is on a pair of vases formerly in Mr. Louis Huth's collection. This is the only instance of it known to the author.

This mark of a G in blue is identified as Bow by a similar specimen in the Victoria and Albert Museum which bears an "arrow" Bow mark. It is on a sauceboat in Mr. Broderip's collection.

A Bow mark which occurs on a pint mug. The mark is under the handle and is in blue with gilding over it. In Mr. Broderip's collection.



Bow. Monograms of Thomas Frye and of Tebo, and also some workmen's marks.

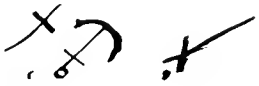
There is considerable difference of opinion among experts as to the proper attribution of some of these workmen's marks. In those of this character included in the Worcester marks, there are several which the writer has seen on specimens which are in his opinion of Bow origin, and many of these are claimed by Mr. Hobson for Worcester in his new book. Perhaps the solution of the difficulty may be found in the suggestion that some of these craftsmen worked at both factories, and also at Lowestoft.

The marks occur generally upon specimens of little value, such as portions of tea sets, with painted blue decoration of a rough character.

Mr. Broderip, of Weston-super-Mare, has many of them which he agrees with the writer were made at Bow.

The crescent mark was used at Bow, though rarely. The author had a pair of candlesticks, with figures representing the seasons, the one marked with the crescent and the other with the swords. These were formerly in Mr. F. J. Thompson's collection, and are now in that of Mr. C. W. Dyson Perrins, and are considered to be Worcester and not Bow. Some marks are also common to both Bow and Worcester, notably the crossed arrows and circle, and the anchor. As several models of figures were copied by both the Bow and Chelsea factories from each other, there is often some difficulty in determining the correct factory when there is no mark.

Upon a figure in Turkish costume standing on a scroll base, in the collection of Mrs. A. R. Macdonald, is the mark of the crescent, in blue, accompanied by the anchor and dagger in gold ; this is very unusual. A small pair of figures of a boy and girl in the same collection bear the anchor and dagger in red, accompanied by the dagger and a dot in blue, thus—



The letter in blue, which is found on some pieces of Longton Hall, also occurs in conjunction with the ordinary Bow anchor mark in red on two figures known to the author (see notice on Longton Hall). One of these, a flower-seller, is in Mr. H. Manfield's collection, and the other, a large figure of Flora, in that of Lady Hughes.

The impressed mark "To" is probably that of Tebo, a well-

known modeller, who also worked for Champion of Bristol, at Bow, for Wedgwood at Etruria, and also it is believed occasionally at Worcester.

This mark, which is very similar to one used at Worcester, occurs on a pair of candlesticks formerly in Mr. D. W. Macdonald's collection, together with the anchor and dagger.

BRADWELL, Staffordshire.

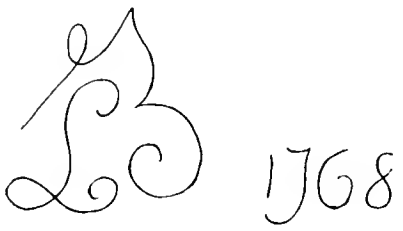
The famous brothers, David and John Philip Elers, established their works here about 1690. They were the first potters in England to use the salt glaze. By carefully refining and sifting the local clays, they produced vast improvements on the rough earthenware previously made in the district. These early English potters are best known by their red ware, which is generally described as Elers Ware. This is of a fine brick-red, generally in imitation of the Japanese as regards design, with well-defined moulded ornaments in relief which were produced by pressing the paste before firing in a well-cut steel mould. The ornament was generally the tea plant or prunus conventionalised, but other patterns were sometimes used. The body is closely mixed, and so hard and dense that it will polish if rubbed hardly, a test that more loosely mixed paste would not respond to. The principal products of their factory were tea sets, and one finds these most carefully potted, the details of ornament such as a leaf or mask under the spout of a tea-pot or jug carefully finished by hand, and the lids of the tea-pots accurately fitted. Black ware similar to the Basalt ware afterwards produced by Josiah Wedgwood was also made by Elers. Few pieces are marked, and from the great similarity to the Chinese red ware which they copied so closely, it is difficult to identify. The seal mark, too, which Elers placed upon much of this ware is not unlike an Oriental mark. Mr. Marc Louis Solon has many specimens in his collection, and the reader will find Elers well represented at the British Museum. (See also Astbury Ware.)

Mark on a red, Elers Ware, silver-mounted coffee-pot in the collection of Mrs. A. R. Macdonald.

Brampton, near Chesterfield (see Nottingham).

BRANCAS-LAURAGUAIS.

The Comte de Lauraguais appears to have been a scientist and member of the French Academy in 1758, and to have been successful, after experiments made with the assistance of a chemist named Guettard, from materials which he found at Alençon, in producing a hard-paste porcelain of good quality. As far as is known, he did not establish a factory on commercial lines, but worked as an amateur, and presented his productions to his friends. In MM. de Chavagnac et de Grollier's valuable *Histoire* there are many particulars of this ceramic venture. The mark was



the monogram of the Count, and on some pieces this is accompanied by a date, 1764 or 1768, engraved in the paste in cursive characters.

BRANDENBURG.

An inferior kind of porcelain is said to have been produced here from 1713 to 1729, or thereabouts, under the direction of a workman named Kempe, who ran away from Meissen (see DRESDEN).

BREITENBACH (see GROSBREITENBACH).

BRIOT.

A factory of enamelled earthenware was established in Paris about 1550, by François Briot, in opposition to Bernard Palissy. François Briot was a goldsmith first and a potter afterwards, and careful consideration of his work will demonstrate this; for his designs, from their delicacy and minute details, are better adapted for production in silver or gold than in

clay. The author had a very characteristic ewer of this *fabrique*, which is now in the collection of Mr. Siegfried Rosenblum. The material of which the specimens are made is a kind of *terre de pipe* of poor quality, but the enamel with which it is glazed is remarkably hard and metallic in appearance. Few specimens are known, and these are mostly ornamental salvers, or ewers. One of the best specimens is a salver in the Salting collection. Briot's ware is noted for its fine vitreous enamel and brilliant colours, at first sight suggesting enamel on metal rather than earthenware.

Marks: F. B., or sometimes F. alone, stamped in the clay, but specimens are generally unmarked, and the amateur must be guided by the characteristics noted above rather than by any mark.

BRISTOL.

Bristol Delft.—Pottery was made in or near Bristol at a very early date, but we have no means of differentiating early specimens from those of other old English ware of a similar character. From the first part of the eighteenth century, until the enormous and rapid growth of the Staffordshire potteries stifled the trade, there appear to have been several firms which made "Bristol Delft," as it has been generally termed. The best known of these was that of Richard Frank, whose works were in "Redcliffe Backs." He was also the proprietor of a copper lustre pottery factory at Brislington, and appears to have been a man of great energy and to have done a large business. In old documents he is described as a "gallipot maker."

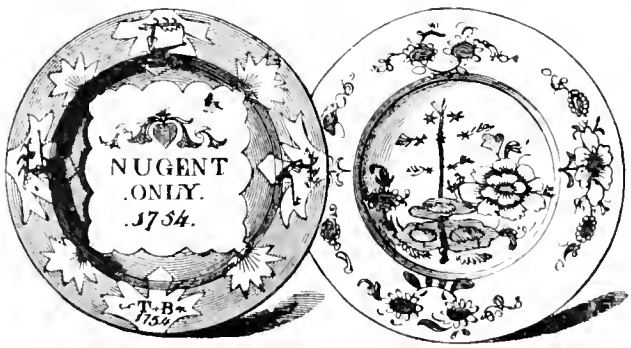
The earliest dated specimen attributed to him is a plate with initials $\underset{1703}{\overset{B}{S.\ M.}}$, also one $\underset{1716}{\overset{D}{T \times H}}$, and Chaffers states that specimens dated 1711, 1721, 1735, and 1753 were destroyed in the fire which consumed the Alexandra Palace. These later dates belong to the time of Frank's son Thomas, who was in partnership with, and succeeded his, father. The plate painted "Nugent 1754" was made by Frank for Nugent, who was the candidate at an election. The latest dated specimen known is a plate with initials $\underset{1760}{U + D}$ which is just previous to the decline of the industry.

The enamel of the ware is hard and upon a well-made earthenware body, its decorations being in greyish-blue. Compared with Lambeth Delft it is rather clumsy. A peculiarity of the decorations found on some specimens was produced by a process called *Bianco sopra Bianco*, which rendered part of the design in a white opaque enamel. A pale greenish-blue tint was also used in the enamel of this Bristol Delft, which gives a pleasing contrast to the remainder of the floral or other patterns in greyish-blue. Specimens are in the British Museum and also in that of Liverpool.

Edkins' Plate, formerly belonging to Mr. Owen.

Inscription on Bristol Delft.

Michael Edkins worked for the Franks, and has left it on record that the brushes used for decorating this Delft ware were made by the painters themselves, from hairs plucked from the nostrils and eyelids of cattle. This Edkins left the firm some time after 1761 and became a coach painter and subsequently an actor; other workers were a family named Hope and a man named Patience.



Bristol Election Plate 1754.

Another Delft potter at Bristol was a man named Joseph Flower, of No. 2 The Quay; he afterwards moved to 3 Corn Street,

and we know that he had a sign-board painted by Edkins with the words "Flower, Potter." His ware was thinner than that made by Frank, and had an excellent glaze. Jewitt describes and illustrates a plate which was part of a service made for a relative of his, and as recently as 1877 this was in the possession of a descendant of the original owner. We give an illustration of this specimen, together with its mark (Flower's initial), by the courtesy of Messrs. Virtue and Co.

Bristol Delft Plate made by Flower.

Excellent tiles of a decorative character were made quite early in the eighteenth century, sometimes as single specimens and also as parts of tile pictures, but only because the subject is English, or by some initial or date, are we able to distinguish such as are of Bristol make from Dutch tiles of the same kind. Mr. Owen, whose book on Bristol pottery is the best authority, mentions one of these tiles painted with a dog which has on its collar "Bristol 1752," and in the Victoria and Albert Museum is another with a view of St. Mary Redcliffe Church. Among the later painters of tiles or roundels, the name of William Fifield occurs on specimens well painted in flower subjects, and on one of these in Major-General Astley Terry's collection is the word "Bristol" impressed in a circle together with an anchor.

Flower's mark.

Bristol Pottery.—The Bristol Pottery is a different and much later ware than the Delft, and is inferior in quality. A potter named Ring, who had married Richard Frank's daughter, and afterwards purchased the business, carried it on as "the Bristol Pottery." A half-pint mug which was in the author's possession some years ago had a view of Ring's Pottery and also of the Temple Church: it was dated 1802, and was made in commemoration of the Peace of Amiens. After Ring's death the business was

continued by his widow, and we know that it was in existence in 1817, possibly much later. The small mug illustrated was probably made at this pottery.

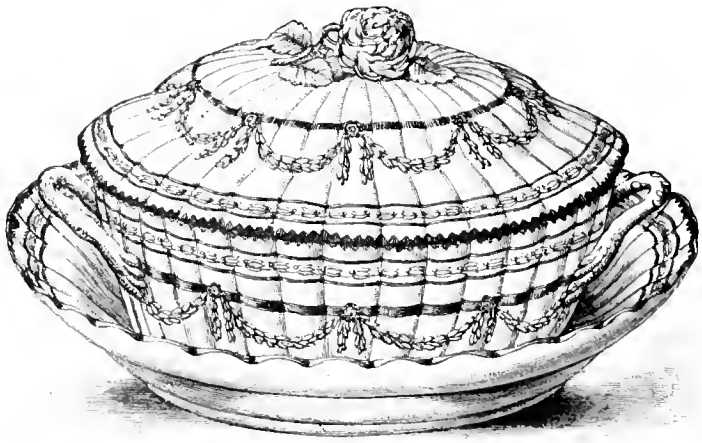
Small Mug of Bristol Pottery commemorative of the Peace of Paris, May 30, 1815; in Mrs. A. Macdonald's collection.

Half-pint mugs, similar to the one illustrated, are also occasionally found with such inscriptions as identify them with the Bristol potteries.

The small mug illustrated is marked "Bristol Pottery," and bears its date in the inscription on the face, "1815."

BRISTOL PORCELAIN.

The manufacture of porcelain at Bristol was first started about 1750, but the venture was not a success. It was carried



Tureen Cover and Stand of Bristol Porcelain, green laurel festoons and gilding (British Museum).

on in quite a small way at some glass works known as Lowris House, the soap rock found at Lizard Point being one of the chief ingredients in the composition of the paste. Chaffers has given an interesting quotation from the diary of a Dr. Pococke in which the following sentence occurs: "They make very

beautiful white sauce-boats adorned with reliefs of festoons, which sell for sixteen shillings a pair." These specimens are very rare, and two are mentioned below. Two other examples of this peculiar early Bristol porcelain are known: one is a plate dated 1753 and having the initials "J. B." of John Brittain, and the second is a bowl decorated with the blacksmiths' arms, which is supposed to have been made for John Brittain's brother, who was an ironmonger by trade. This bears date 1762, which date, given by Mr. Downman in his *English Pottery and Porcelain*, is very important as showing that the "Lowris House" undertaking was in existence for some twelve years after its inception.

This mark in raised letters occurs on an early moulded cream-boat in Mr. Borradaile's collection. Mr. Alfred Trapnell has a pair of white figures of fakirs with this mark *Bristoll;* in the paste is scratched the date 1750, which, it will be seen, is considerably anterior to the time of Champion. In the Sheldon collection there is a specimen of this early Bristol china having the raised mark of "Bristol" spelt with one "l."

CHAMPION BRISTOL CHINA.

The manufacture of porcelain at Bristol, apart from the above-mentioned undertaking, was founded by Richard Champion, a Bristol merchant and partner with William Cookworthy at Plymouth (*q.v.*). We do not know the exact time when works were started, but 1768 has been generally assumed to be the date. Two years earlier Champion had been making experiments with some clay from South Carolina, but these were unsuccessful, and it was in 1768 that funds to the extent of £7000 were provided by various capitalists towards the establishment of the works. In 1770 the Plymouth works were transferred to Bristol, and the manufacture was carried on under the style of Champion & Co. at 15 Castle Green. In 1774 Cookworthy retired from the firm, and Champion, with the aid of some capitalists, carried on for some years the manufacture of a fine hard-paste porcelain, much like the Oriental. With a view to increase his chances of recouping himself for the large sum paid to the patentee, he applied to Parliament for an extension of the monopoly, and obtained it in spite of the strenuous opposition of Wedgwood, on behalf of the Staffordshire potters, and others who used their influence in Parliament against him. The benefit gained, however, was

barren, for the great expense and loss of time involved drained his resources, and the works were discontinued, the patent rights being sold to a company of Staffordshire potters in 1782. The clay of which the paste was composed was brought from Cornwall, and was mixed with pulverised "growan stone," also from Cornwall, from the estate of Lord Camelford, who had assisted Cookworthy, the original patentee.

A fine specimen is in the British Museum: a cup and saucer that formed part of a handsome tea-service made by Champion to Edmund Burke's order, for presentation to Mrs. Smith, in re-

The Tea-pot of the Burke Service, in Mr. Alfred Trapnell's collection.

cognition of her own and her husband's warm support, during his contested elections, 1774. The service is decorated with delicate wreaths (a favourite ornament at the Bristol works), the coat of arms of the Smith family, and two S's entwined. Another remarkably fine service, decorated with the arms of Burke, was presented to the successful M.P. by Champion. This service, which consisted of six pieces, was sold for £565 at Messrs. Sotheby's in 1871. The value of this service has increased enormously since that time, and the tea-pot illustrated on this page, which some few years ago sold for £210, was quite recently again put up at Christie's and realised £440. Some other celebrated Bristol services may be mentioned. One made for Sir Richard Smith is decorated with the letters "R. S." entwined. A set known as the "Plumer" service has the initial "P.," and another one is

BRISTOL PORCELAIN.

A shaped Mug with silhouette portrait of Richard Champion.

Pair of Figures—boy and girl with dog and lamb. In the TRAPNELL collection.

Photo by permission of MR. A. AMOR.

decorated with a crest of a bird which has been described as the Cornish Chough, although there is some doubt as to the correctness of this description. Mr. Alfred Trapnell has specimens of all these fine services, and in addition some pieces of the one which for some reason unknown to the writer has been termed the Gainsborough service, also two cups with initials B and C., probably those of two Bristol families for whom services were made. Laurel wreaths and festoons are sometimes the only decoration of the services, and at others these wreaths are made to frame little cameo-like medallions, with very satisfactory effects. When landscapes are painted we find them very carefully executed.

There are also specimens of some of the above-named sets in the British Museum, Victoria and Albert Museum, and in the Liverpool Museum (Mayer Coll.). Genuine specimens of any of these services realise large prices when by chance they are brought to the hammer.

Figures and Vases.—The vases made by Champion were of considerable importance. We find some of them of hexagonal shape about 12 in. high and beautifully decorated ; this model came originally from Plymouth, but the vases made there were of coarser paste than the Bristol ones. Four fine examples of these vases are in the Trapnell collection and two are in the Victoria and Albert Museum.

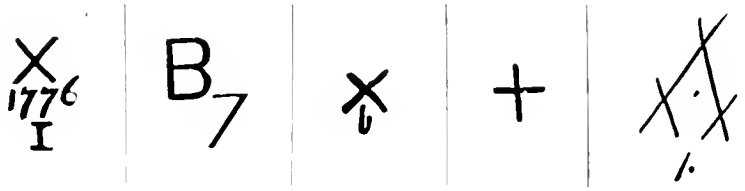
The figures made at Champion's factory are excellent, and among the models are the following. Four Quarters of the Globe (originally made at Plymouth), of which there is a set in South Kensington. The Four Seasons in two designs, one known as Classic, and the other as Rustic. Some of these bear the mark of the modeller Tebo already mentioned. Pairs of figures Milkmaid and Shepherd, Gardeners, Shakespeare and Milton, a portrait figure of Edmund Burke, one of Champion's daughter as a Vestal Virgin, and many other models charmingly rendered, full of life and animation, are all in great demand by collectors and realise very high prices. Birds on stumps are more rarely found ; the models of some of them are common to both Plymouth and Bristol.

Biscuit Plaques.—A specialité of the Bristol factory was the manufacture of charming plaques, generally oval in shape, modelled in relief in white *biscuit*. Sometimes the subjects are delicately modelled flowers, others have coats of arms and portraits. One of these latter with a portrait in relief of

Benjamin Franklin, is in the British Museum, and another, for which the owner paid £150, is in the Trapnell collection.

Transfer decoration similar to that carried out at Worcester is occasionally found, but specimens are very scarce: the etching of flowers in black also occurs on some few examples. A cream-jug of this kind is in the Trapnell collection.

A peculiarity of Bristol paste is its hard, vitreous appearance and its whiteness: a kind of "ribbing" can be noticed, as though in turning the vessel on the wheel, the marks of a slight irregularity of the lathe were left; small black spots, too, are often seen in the paste. For further details of the Bristol factory, and illustrations of many of the best pieces, Mr. Hugh Owen's *Two Centuries of Ceramic Art in Bristol* should be consulted. The most usual mark is a plain cross in a slaty blue, but other marks are also found, including the numerals 1 and 2 in gold. These latter are said to be the marks of Henry Bone, who afterwards became famous as an enameller and painter of portraits and figure-subjects on copper. He was Champion's first apprentice, and the gold "1" is attributed on Owen's authority to him. William Stephens was his second apprentice, and the gilt "2" is considered by the same writer to be his mark. These gold numerals always occur on carefully-painted specimens. Occasionally we find both the cross and the crossed swords on the same specimen, and on the tea-pot of the "Smith" service in Mr. Trapnell's collection in addition to the cross is the letter A and "1st" in puce.



The Rev. A. W. Oxford, in his preface to the catalogue of the Trapnell collection, has given us the results of his observation of 1500 pieces of Bristol china, and they are of considerable interest. A cross was found on 867; on 459 it was accompanied by a number; on 288 there was no mark. The numerals range from 1 to 24, and doubtless refer to the decorators of the china.

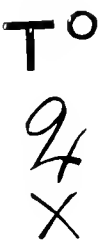
The following is a list of the numerals found in the above

named series of 459, all of which were also marked with the cross:—

Numerals:	1	2	3	5	6	7	8	9	10	11	12	13
Specimens:	138	27	44	56	13	22	54	nil	14	10	6	nil

Numerals:	14	15	16	17	18	19	20	21	22	23	24
Specimens:	3	3	13	20	2	nil	2	9	3	nil	1

This mark, which is found impressed on many Bristol figures, is believed by Mr. Owen to denote the work of Tebo, a well-known modeller (see Bow).



Shortly after the transfer of the works from Plymouth to Bristol, this combination of the two marks was used, and sometimes the Plymouth mark alone, either in gold or in red.

BRUGES.

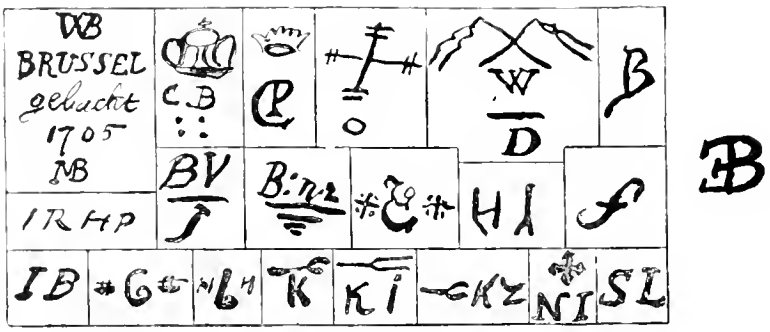
A factory of faience was started here about a century ago by Henry Pulinx. The works are still carried on. Marks as in the margin.

BRUSSELS.

A factory of hard-paste porcelain was carried on here towards the end of the last century, by L. Cretté, many of the pieces bearing his name or initials, painted or stencilled in red. Specimens are in the Franks collection.

Marks, generally in blue, sometimes in red. The initials L. C. are those of L. Cretté, and the monogram E. B. is that of a painter named Ebenstein, whose signature occurs in full upon a portion of a tea service in the Franks collection. There is little or nothing to distinguish Brussels porcelain as regards the quality of the paste from any of the French hard-paste factories.

Pottery was also made at Brussels. The following marks are given by Jännike and Chaffers; and the latter quotes from *The Journal of Commerce* in 1761 that there was at least one factory of considerable importance where Delft or faience was made under the proprietorship of one Phillipe Mombaers.



NOTE.—Dr. Justus Brinckmann, the curator of the Hamburg Museum, is of opinion that the second mark, *i.e.* C.B. under a crown, given in the above group, is that of a German faience produced at Friedberg in Bavaria, and that the three marks of K with hayforks are also erroneously included with the Brussels marks. The letter K stands for Kiel, a painter who sometimes signed faience with his full name, J. G. Kiel, and date 1756. The factory was at a place called Abtsbessingen, near Sondershausen.

BUEN RETIRO, MADRID.

This manufactory was established by Charles III. (who became King of Spain on vacating the crown of Naples in 1759), at a country house much frequented by his Court, and called *El Buen Retiro*. As he brought with him his workmen and models from the Neapolitan factory, the Spanish productions bear much resemblance to those of Capo di Monte. Great secrecy was observed as to the processes used, and the King took the greatest personal interest in the work, assisting with his own hands in the production of some of the pieces. The productions were chiefly for royal use, or for presents to contemporary sovereigns or favourites; many thus preserved are singularly beautiful. On the accession of Charles IV. in 1789, the ware was for the first time sold to the public, and although the works still remained

BUEN RETIRO PORCELAIN.

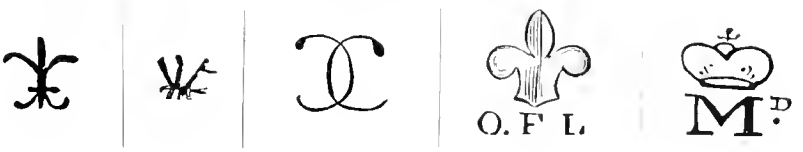
A pair of Pots and Covers, richly gilt ornament and panels of landscape in green. Mark, fleur-de-lis.
In the collection of MRS. E. M. MUNDY.

under royal patronage, they ceased to enjoy the close personal interest of the sovereign, as in the preceding reign. During the Peninsular War the works were destroyed by the French, the buildings turned into a fortification, and surrendered with two hundred cannon to the English, under the Duke of Wellington, on his entry into Madrid, August 14, 1812. The building was subsequently blown up by Lord Hill when he evacuated Madrid.

Of soft paste, and a delicate white, susceptible of lustrous colouring, this china is more than usually transparent, and has altogether a shell-like appearance. Groups of fruit were favourite subjects for the decoration of services. Designs in relief were also executed in white, occasionally enriched by gilding. Some pieces, being representations of shells ornamented with coral, are exceptionally delicate. Figures are rare and generally well modelled. The author once possessed a pair representing October and November, which were purchased in Malaga in 1889.

These bear, in addition to the *fleur-de-lis* in blue, the impressed mark which is supposed to be that of Ochogaria, modeller and designer to the King. Mrs. Beresford Melville has some figures marked with the *impressed fleur-de-lis*.

The marks are two C's interlaced, the royal cypher, and also the *fleur-de-lis* (the Bourbon crest), in blue, generally being somewhat indistinct; but the character of the porcelain is unmistakable, being like that of Capo di Monte only, which, however, it excels in delicacy and in thinness of body. In the pottery gallery at the Victoria and Albert Museum is a magnificent vase of this factory, and also other specimens. The pair of Sceaux illustrated are excellent representative pieces.



The monogram of the painter or modeller is sometimes added.

Pottery was also made here. Mark: two C's interlaced, under a crown.

BURSLEM (see STAFFORDSHIRE POTTERY).

CADBOROUGH, Sussex.

The manufacture of common earthenware has been carried on here for about a century. Mr. Mitchell, the present proprietor, has turned his attention to more artistic productions, with considerable success. The word "*Cadborough*" was formerly scratched in the clay, but is now generally omitted. The ware is highly glazed, some of it being not unlike the common brown Rockingham ware.

The very curious pieces known as "Sussex Pigs" were made here, and also at the Bellevue Pottery, near Rye. These are in the form of a pig, the body of which forms a jug, while the head lifts off and is used as a cup. These were in demand at country weddings, where each guest was expected to drink the health of the happy couple in a *hogshead* of beer. One of these, in the Baldwin collection, figures in Marryat's *History of Pottery and Porcelain* (3rd edit., p. 393). This popular model of the Pig has been reproduced, and specimens may still be obtained at this little pottery.

CAEN, Calvados.

A factory for the production of faience was started here about 1798, but the manufacture was soon abandoned for that of porcelain. The *fabrique* was given up about 1808. The ware was of hard paste, of excellent quality and decoration, resembling late Sèvres.

Mark: the name Caen, generally stencilled.

The manufacture was afterwards revived by M. Le François, who added his own name to the previous mark.

Caffaggiolo (see Majolica).

CALDAS, Portugal.

Modern imitations of Palissy ware are made here. They are of little merit.

CAMBRIAN WARE.

Swansea, best known for its porcelain, was also the place of manufacture of the salt-glazed stoneware known as Cambrian. The manufacture was probably established about 1750, and was greatly improved by Mr. George Haynes between 1780 and 1790. The firm subsequently became Haynes, Dillwyn & Co., and in 1802, on the retirement of Mr. Haynes, Mr. Dillwyn carried on the factory alone. The ware is well painted; birds, butterflies, shells, &c., being the principal subjects of decoration. See also notices on SWANSEA, NANTGARW, and COALPORT.

Specimens marked *Cambrian* (cursive) are rare. Mr. Alexander Duncan of Penarth near Cardiff has two vases painted by Thomas Pardoe. One of these is included in the illustration of a group of Swansea porcelain and described in the notice of SWANSEA (*q.v.*).

Cambrian Pottery

CAMBRIAN

HAYNES, DILLWYN & CO.
CAMBRIAN POTTERY,
SWANSEA.

SWANSEA. Established 1750; taken by G. Haynes, 1780; ceased 1820, and removed to Coalport.

CANTA GALLI (see FLORENCE).

CAPO DI MONTE.

This factory, the notice of which, following that of Buen Retiro in alphabetical order, should precede it if arranged chronologically, was established close to Naples by Charles III. in 1736. It has been suggested that his consort, Amelia of Saxony, may have brought the secret from Meissen to Naples; but Marryat is probably right in giving the Queen credit only for the impetus she gave to ceramic art, and in considering the manufactory of native birth, and independent of those runaway Dresden workmen who carried to so many new factories the secrets of their former works. The character of the paste is

quite different from that of the Meissen works; the only thing in common is that which we find in all young ceramic factories—the Oriental style in the decoration of the first specimens, doubtless adopted with the idea of imitating the true Chinese porcelain.

The King here, as afterwards in Spain, took the greatest personal interest in the conduct and welfare of the manufactory, and,

CAPO DI MONTE.

Group of the Peep-show, in the collection of Mrs. Arthur R. Macdonald.

we are told, looked with favour upon those of his subjects who were customers at the royal warehouse. Marryat quotes from a letter to Lord St. Vincent from Lord Nelson: "A little circumstance has also happened which does honour to the King of Naples and is not unpleasant to me. I went to view the magnificent manufactory of china. After admiring all the fine things sufficient to seduce the money from my pocket, I came to some busts

in china of all the royal family; these I immediately ordered, and when I went to pay for them, I was informed that the King had directed whatever I chose should be delivered free of all cost—and it was handsome of the King."

As we have seen in the notice of the Buen Retiro factory, Charles III., on his vacation of the throne of Naples, took with him workmen and models, to found the new works. The Neapolitan factory was, however, continued under the patronage of his son and successor Ferdinand, and with his assistance other factories were started by his subjects. The royal aid was ill requited by a conspiracy between some of those who had left the parent establishment, and others who were still on the original staff, to steal some of the gold and silver models, and other valuable articles. They, however, benefited but little from the new works—which soon languished and died from want of capital and energy.

Revolutions are not conducive to the prosperity of ceramic factories, and during the troublous times that vexed Naples at the latter part of the eighteenth and commencement of the nineteenth century, the Capo di Monte establishment had a hard struggle. After languishing for some years, it became extinct in 1821, the requisition of part of the site for a hospital being the last straw to complete its breakdown.

The productions of this celebrated manufactory are very beautiful, and, like the old Sèvres, its soft paste has a charm of its own, derived from what one is tempted to term its "texture," which has a most delicate and soft appearance. Services were made in which each piece was decorated with a peasant in the costume of a different province, while underneath, in addition to the mark N surmounted by a crown, impressed or in blue, is written in a brownish-red colour the name of the province or the place of which a view is given on the specimen.

Groups of shells were very favourite designs, and also mythological subjects, executed in high or low relief, and tinted in colours on a white ground; borders of swags of flowers were also prevalent. Some large presentation pieces—vases and plateaus—were made, chiefly as presents, while figures were, as in the Buen Retiro factory, more rare.

One of the most charming specimens of old Capo di Monte is the little group (illustrated) of a Peep-show. The modelling and colouring are excellent. It was originally in Mr. G. H. Bohn's collection, and there was a note in Christie's catalogue of the Bohn sale, to the effect that this group had been in the possession of an

Italian family connected with the Capo di Monte factory for nearly a hundred years. The author purchased it at the sale of Lady Charlotte Schreiber's Continental porcelain, and it is now in the possession of Mrs. Arthur Macdonald.

In blue.

This mark, together with an incised cross, occurs on a Capo di Monte figure of a dancer wearing a mask, in Mrs. A. R. Macdonald's collection.

Old Capo di Monte is generally unmarked, but the following marks occur upon some specimens. The earlier pieces bear no marks.

Capo di Monte. *Circa* 1780. Rex Ferdinandus.

Mark on the services referred to above.

Mark found occasionally in gold.

Some forty or fifty years ago the Marquis Ginori established a factory near the old site, for making reproductions, and as, in addition to his other *fabrique* marks, he has also adopted one of the signs used at the original factory, that of the crowned N, collectors must beware of deception. The paste is, however, much more vitreous in appearance, and the tinting of the subjects in relief is less delicate and refined. The peculiar "stippling," too, of the old process is replaced by a quicker method of colouring, and the figure work is altogether more "waxy" and less carefully finished than in the old specimens. The majolica manufactured at the present time is, however, of good quality; highly lustrous pigments, and bold, effective designs, executed on forms that are correctly adapted from the classic and antique, render the Marquis Ginori's factory near Florence of very high reputation. Besides the marks given below, the coronet surmounting a G is sometimes found on the more recent specimens.

Impressed mark.

GINORI.

Generally in blue, but sometimes incised.

The manufactory is now carried on by Ricardo Ginori, and some excellent specimens were exhibited at the Turin 1911 Exhibition by him, receiving the *Grand Prix* in recognition of their merit.

CARLSBAD (see PIRKENHAMMER).

CARL THEODOR (see FRANKENTHAL and LUDWIGSBURG).

CASSEL (see HESSE-CASSEL).

CASTEL-DURANTE (see MAJOLICA).

CASTELLANI, TORQUATO, ROME.

In the last Paris Centenary International Exhibition there were some clever original groups and figures in Italian faience signed by this artist potter.

CASTELLI, near Naples (see MAJOLICA).

CASTLEFORD POTTERY, NEAR LEEDS.

A small pottery was started here some 12 miles from Leeds about 1790, by David Dunderdale, who made a fine white stoneware not unlike salt glaze in appearance, also a kind of cream-coloured earthenware like the Leeds ware, but inferior in quality. Imitations of Wedgwood's *basaltes* were also made here. The stoneware is similar to some of Turner's ware, and a favourite ornamentation is the use of thin blue lines and of medallions in relief. The author recently saw a set of three obelisks on pedestals of good Castleford Pottery in the possession of Messrs. Spink & Son, which had the oval relief cameo-like medallions on the pedestals, the obelisks themselves being painted with flowers. When specimens are marked they bear the initials of the firm, D. D. & Co., and the word CASTLEFORD, sometimes CASTLEFORD POTTERY.

These works were closed in 1820, but afterwards came into the hands of Thomas Nicholson & Co., who used the mark of their initials, T. N. & Co., within a garter, which is surmounted by a crown.

Only the better and more unusual class of specimens realise high prices. One can generally buy a tea-pot of the kind described above—that is cream-coloured stoneware with cameo medallions and blue lines—for about £2, 10s. to £3, 10s.

CAUGHLEY, NEAR BROSELEY, SHROPSHIRE (ALSO CALLED SALOPIAN).

A factory of earthenware was established here about 1751. In 1772 the business was acquired by Thomas Turner, who had

CAUGHLEY.

1. Jug painted in blue, "James Kennedy, 1778."
2. Mug painted in blue, birds and fruit.
3. Plate, blue Chinese landscape and figures.

been employed at Worcester, and who, rebuilding the works, commenced to manufacture porcelain. His paste was excellent—so good, in fact, that until 1790 he supplied Chamberlains with large quantities of undecorated porcelain, to be painted at Worcester.

Turner was the first potter in England to employ printing on an extensive scale, in the decoration of porcelain as distinct from pottery. He also invented a beautiful dark blue colour, which was largely used at Caughley.

The mark on Turner's later productions is the word "Salopian" impressed in the paste; and from this fact, and also because it was so called when Turner opened his "Salopian china warehouse" in Portugal Street Lincoln's Inn, in 1780, many collectors know the china by this name, and only give the title of "Caughley" to that which bears the Arabic numerals as marks. Domestic china was chiefly made, and the willow pattern in bright blue on a white ground was a favourite decoration; but many services were made almost exactly like the sparsely decorated Worcester, and in the Trapnell collection there was a fine Worcester cup with a Salopian or Caughley saucer made to match: this is now in Mr. H. E. W. Hughes' collection. The late Major-General Astley Terry had a milk-pot of black basalt ware, exactly like Wedgwood, which bears the Salopian mark. A specimen cup in the possession of Messrs. Law, Foulsham & Cole bears the very unusual mark of a lion rampant under a crown.

In 1799 John Rose & Co., the proprietors of the Coalport works, bought Mr. Turner's business, which they transferred to Coalport about 1814 or 1815. Marks:

SALOPIAN
or
Salopian.

CAUGHLEY. Thos. Turner. Estab^{d}. 1772. Willow pattern. 1780. Died 1799.

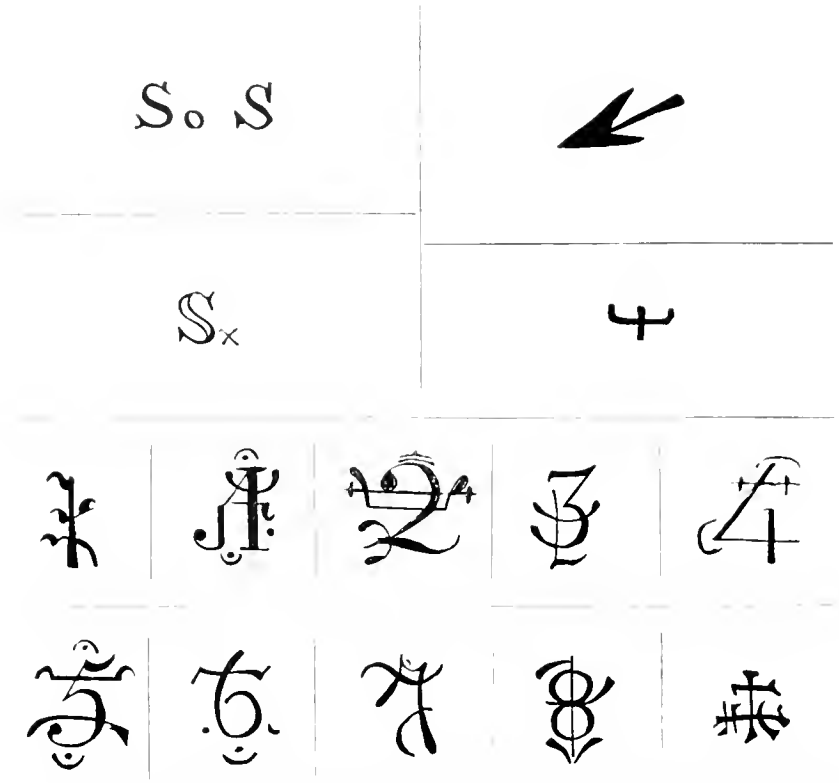
This mark in blue occasionally appears on specimens of Caughley porcelain, similar, in modelling and decoration, to early Worcester.

TURNER

SALOPIAN.

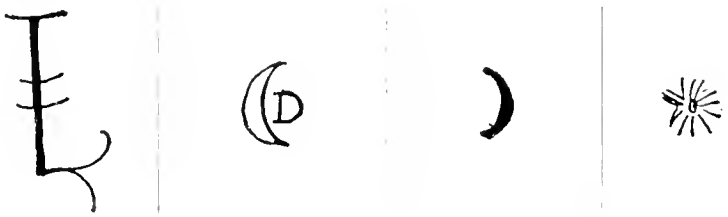
This *lined* crescent differs from the "full" and "open" crescent of Worcester.

Crescents accompanied by a face on the inner curve, and also by letters, which were formerly attributed to Worcester, are now assigned to Caughley.



These Arabic numerals are marks attributed to Caughley on the authority of Mr. R. W. Binns, who says that he has never seen them upon specimens which he can identify as Worcester. They were formerly attributed to the latter factory.

The following additional marks are on some Caughley specimens in Mr. Edmund Broderip's collection, and do not appear to have been hitherto published :—



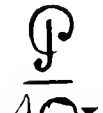
CHANTILLY, Dept. Oise.

This important French factory of soft-paste porcelain was one of a group founded by unfaithful artisans from the St. Cloud manufactory. One named Cirou is said to have carried the secret to Chantilly in 1725, under the patronage and support of Louis Henri, Prince of Condé, who ten years later (1735) granted him a concession for the manufacture of porcelain "in imitation of the Japanese." The factory appears to have flourished considerably, and the brothers Dubois, whose names occur in the history of porcelain-making at Vincennes, assisted in the management, leaving Chantilly about 1738 to go to Vincennes. Cirou died in 1751, and after this time the factory appears to have changed hands several times, until by an act of sale quoted by Cte. de Chavagnac it passed on 6th February 1792, into the hands of one Christopher Potter, described as citizen of London.

Tea-pot of Chantilly porcelain (early period).

In the earlier period of manufacture an opaque glaze was used, and the forms and decoration show the Japanese influence: thus the flower-pots, tea-pots, and jugs have quaint Oriental animals, lizards and reptiles, for handles, while the decoration is slight and in the style now recognised as Kakiyemon. Knife-handles appear to have been a specialité of this time. In the later productions we have table services, and also figures with costumes of the latter half of the eighteenth century, and instead of the opaque-looking enamel, we find a clear lead glaze. There are several specimens in the Victoria and Albert Museum, particularly in the Fitzhenry collection recently presented. The factory closed at the commencement of the French Revolution. Its distinguishing mark was a hunter's horn, generally in blue, but sometimes in red, and also scratched in the paste. This horn occurs in a great variety of forms, and in the *Histoire des manufactures françaises de porcelain*, over thirty illustrations are given of the different marks appearing on specimens of Chantilly, all of which are supposed to represent the French horn.

In the collection of soft-paste porcelain recently given to the Victoria and Albert Museum by Mr. Fitzhenry there are some costume figures made at this factory. These are very seldom found.



CHANTILLY.

M. Pigory revived the manufacture on less artistic lines in 1803.

Mark used by M. Pigory. This letter P also occurs in various formations.

CHELSEA.

The early history of this most celebrated of English china manufactories is involved in some obscurity. We know, however, that a factory of glass had existed at Chelsea at a very early date; and as a considerable quantity of pounded glass formed one of the component parts of the material used in the first attempts at porcelain manufacture, it may be assumed that the rage for porcelain which the importation of the Oriental china had caused, and which had received an impetus from the success of the factory established at Meissen, caused the chemists and others connected with the glass factory to turn their attention to experiments for the production of porcelain. The clay first used is said to have been brought in ships as ballast from China, but its exportation was prohibited when discovered. Mr. Jewitt attributes the commencement of the Chelsea works to John Dwight, who in 1684 had been granted a patent for his manufactory at Fulham, he having claimed to have solved "the mystery of making transparent porcelain."

Under the reign of Queen Anne the factory does not appear to have flourished, but with the accession of the House of Hanover an impetus seems to have been given to it by the royal support and the employment of foreign artists. It can be readily understood that as other German princes, together with the King of Naples and princes and nobles of France, had ceramic factories under their protection, our English monarchs would also be anxious to add the fashionable pursuit of china-making to their

CHELSEA PORCELAIN.

Group of small *Flacons* and Toys in the collection of MRS. A. R. MACDONALD.

CHELSEA PORCELAIN.

Three remarkably fine figures of Apollo, Erato, and Clio, modelled by FRANCOIS ROUEILLAC.
In the collection of MR. CLAUDE WATNEY.

amusements. The Chelsea factory was accordingly re-established about 1745, under the patronage of William, Duke of Cumberland, and Sir Everard Faukener, Postmaster-General.

Nicholas Sprimont, a foreigner, and silversmith by trade, is generally considered to have been the first manager; but according to Mr. Nightingale he was preceded by one Charles Gouyn, of whom, however, little is known. It was Sprimont who made the Chelsea works famous; and under his management, from 1750 until his retirement in 1768–69, the finest specimens were produced, and the factory in all respects reached the height of its prosperity. Horace Walpole, writing in 1763, mentions a present from the King and Queen to the Duke of Mecklenburg of a service costing £1200. The pieces of this service were decorated with birds in the centre and panels of rich lustrous blue in the borders, and specimens command high prices when they are offered for sale, as much as £35 a plate being realised at auction, with proportionately larger sums for the more important pieces. The general returns of the factory a few years previous to this date amounted to about £3500 per annum, and its staff consisted of a hundred men, and thirty boys in process of training. Mr. Jewitt gives some very interesting extracts from the work-books, showing the wages earned by those who worked at the Chelsea factory; one of them is copied here:—

"Boreman, chief painter, 5s. 3d. per day; Jinks, Snowden, Barton, 3s. 6d. per day; Gauron, 8s. 9d.; Roberts, 2s. 6d.; Piggot, 1s. 9d., and 1s. 6d. Sunday, for taking care of the horse (used for turning the flint and clay mills); Thomas (turning the wheel for a thrower), 1s. 6d.; Inglefield, 1s. 8d. per day."

About 1751, Sprimont issued the well-known "Case of the Undertaker of the Chelsea Porcelain." The case, which is fully quoted in Marryat's *Glossary*, was a protest against the importation of Dresden porcelain, which paid a duty of eightpence a pound-weight, and was then only to be imported for private use, but which the "case" clearly showed to be imported largely for sale, a practice detrimental to the English manufactory. The protest, however, does not appear to have been successful.

In 1764, the whole undertaking was advertised to be sold as a going concern, "as Mr. Sprimont, the sole possessor of this rare porcelane secret, is advised to the German Spaw." No sale was effected, apparently; for in April 1769, a fresh advertisement appeared, announcing the sale of the plant, materials, and building,

by order of the proprietor, who had recently "left off" the manufacture.

In 1770, the works were sold to Mr. William Duesbury, the proprietor of the Derby factory, and though he for a time carried on the two concerns jointly, the models and workmen were ultimately removed to the Derby works in 1784. From 1770, or, according to some authorities, from 1769 to 1784, when Duesbury carried on both factories, is known to collectors as the Chelsea-Derby period, and the marks are distinct, as will be seen at the end of this notice.

The decoration of the early pieces of Chelsea china from 1745, which is the first date that is known to be marked on any specimen, is either in the style of the Chinese or in that of early Dresden—sprays of flowers, leaves, insects, and butterflies, in what has now become generally recognised as the "Kakiyemon" taste—whilst the moulded ornament of the article itself suggests the silversmith more than the potter. There is also an entire absence of gilding, and the cups, saucers, plates, and dishes have generally a brown edging which later on is replaced by gilding.

The figures which were first made have also little decoration besides small sprigs of flowers on the dresses, which are characteristic of the period, and it is not until Roubiliac's time that we find the gorgeous costumes and handsome gilding which make products of the second period of Chelsea so rich and decorative.

The paste of the earlier specimens has a peculiarity that collectors have noticed. When held to the light several moon-shaped discs appear, which are more transparent than the remainder of the piece, and Mr. William Burton explains this by saying that in mixing the paste the Chelsea potters kept some of the "frit" coarse, that is, not powdered, in order to prevent the piece losing its shape in the firing—that is to say, those coarse pieces of "frit" stiffened the whole. Soon after Sprimont's acquisition of the works he seems to have made experiments with bone ash, and the composition of the paste was altered; it is only in the very early specimens that we find that peculiar glassy paste, very white in colour, and having much the appearance of semi-opaque glass.

Some of the first pieces produced at the Chelsea works were unmarked, but the sign generally adopted was an anchor in red or brown, and also on some pieces, though rarely, a small embossed medallion with the anchor in relief, either plain or coloured. Mrs.

CHELSEA PORCELAIN.

Figure of Britannia, the largest known figure specimen of Chelsea.
In the collection of MRS. LIONEL PHILLIPS.

Arthur R. Macdonald has several specimens of this very early period with the medallion mark; in some cases the anchor is coloured, either red or mauve, and sometimes the whole is white. Mr. H. Manfield has a pair of partridges, one of which has the medallion raised mark, while its companion bears a sketchy red anchor without medallion. The mark of *two* anchors in gold, one inverted, was apparently reserved for the best pieces. The writer's experience goes to prove that the gold mark is not necessarily a sign of the highest quality, as has been stated by some experts, but the mark being added by the gilder who was the last to decorate the specimen, shows a method of marking which came into use after gilding became more common.

The celebrated French sculptor, Louis François Roubiliac, was employed at Chelsea in Sprimont's time. Some of his figures have an R impressed in the paste, but many pieces, which are undoubtedly of his modelling, are unsigned. The figures and groups modelled by Roubiliac are far more graceful than those of the ordinary Chelsea make; as a rule they are very richly decorated in colours and gold, and marked with the gold anchor. Roubiliac worked in England for some seventeen or eighteen years previous to his death, which occurred in 1762, so we can fix an approximate date for his work at Chelsea. Mrs. Lionel Phillips possesses a remarkable pair of figures of a Shepherd and Shepherdess, formerly in Dr. Mavor's collection. The same lady also possesses the extraordinary figure of Britannia mentioned in *Chaffers* as the largest figure in existence (it is 2 ft. 2 in. high). It was formerly in Mr. F. J. Thompson's collection. We give an illustration of this important figure.

Three very important figures (see illustration), which are in Mr. Claude Watney's collection, bear the mark of Roubiliac.

There is no doubt that this modeller was inspired by the pictures of François Boucher. The author recently saw two prints of this artist's pictures, "*L'agreable Leçon*" and "*Le mouton favouri*," which are without doubt the originals from which Roubiliac modelled the beautiful group, "The Music Lesson," which realised 1750 guineas at Christie's in May 1911, while the second-named subject is the original of another well-known group, "Shepherd and Shepherdess with Lamb."

There appears on some of the figures bearing the impressed "R" of Roubiliac, and on others unsigned, but of similar date and character, the monogram "*JM*," the J being joined to the M. This is apparently a workman's or modeller's mark who did the actual

work or "cutting up." Mr. Charles Gilbertson has several figures so marked.

While these pages are in the press a pair of groups of two figures each, representing the Seasons, modelled by Roubiliac, 12 inches high, were bought at Christie's by Mr. Amor for 950 guineas (see illustration), and the same dealer also secured the magnificent centre group 15½ inches high, "The Music Lesson," for the record price of 1750 guineas in a sale at Christie's on May 4, 1911.

Besides the ordinary Chelsea figures in arbours of foliage and flowers, and the services decorated with long-tailed exotic birds which are familiar to most collectors, there are some few special classes of Chelsea china, specimens of which the collector should take some pains to acquire. These are, however, difficult to find and expensive to purchase.

1. The pieces having rich ground colours in claret or crimson lake, in pale green or turquoise blue, and in rich deep Vincennes blue. The latter are sometimes decorated with gold ornaments only, sometimes with panels of figures, birds, or flowers on white ground, and notable examples of them can be seen in the Lady Charlotte Schreiber collection in the Victoria and Albert Museum: the famous "Foundling" vase in the British Museum is also a striking example. In the Jones Bequest, Victoria and Albert Museum, there are some charming specimens of these pieces with rich ground colours. His Majesty the King has a very fine pair of vases of this description, with dark blue ground. Probably the most valuable set of Chelsea vases in existence is the extraordinary set of seven formerly in the collection of the late Lord Burton, of which we are able to give an illustration. These have the rose-pink ground colour, are richly gilt, and superbly painted with mythological subjects after the manner of old Sèvres. In 1900, a set of three vases of this ground colour, from the collection of Lord Methuen, was sold at Christie's for £3000; but Lord Burton's vases are more than double the size of these, and their completeness as a set, and their fine condition, are remarkable. It would be hazardous to guess what sum such a set of vases would realise if offered for sale.[1]

Since the first edition of this book was published the Victoria and Albert Museum has been enriched by the bequest of the late Miss Emily Thomson, of Dover, of a collection of china, which includes a fine service of this crimson lake ground, painted with figure subjects in panels. Some idea of the enormous increase in

[1] These vases were sold in 1903, but their present ownership cannot be stated.

CHELSEA PORCELAIN.

Pair of groups, representing the Seasons, modelled by Roubillac. Sold at Christie's Feb. 17, 1911, for £607, 10s.

Photo by permission of MR. ALBERT AMOR.

value of this kind of Chelsea china may be obtained by comparing its present value with the quotation from one of Mr. Nightingale's collections of Christie's Catalogues, where either this same service or a similar one is stated to have been sold by auction on February 14, 1770, for £43, 1s. The present value would be about £1500. In a sale of the Hawkins collection, May 1904, a tea-service of twelve cups and saucers, tea-pot, basin, sucrier and milk-pot, of the deep "blue de Vincennes" ground with decoration of gold birds, realised 810 guineas, and the crimson lake service is rarer and contains more specimens, besides which the style of its decoration is much more valuable.

2. The tiny delicate Chelsea "*flacons*," or trinkets, toys, and *étuis* sometimes composed of single figures and sometimes of miniature groups, often bearing French mottoes, and not infrequently mounted in gold, are also well worth the collector's attention. In the Schreiber, and also in the Franks collection (British Museum) there is a great number of these charming little ceramic toys. We give an illustration of several in Mrs. A. R. Macdonald's collection. Such tiny little gems are much sought after, and at sales realise as much as £40 and £50 apiece.

A Chelsea Vase, one of Lord Burton's set of seven (see the two full-page illustrations).

3. The figures and groups which are especially recommended to the collector's attention are those which stand more or less alone, and are not embowered in the rather waxy Mayflower arbours, so characteristic of the commoner kind of Chelsea. Of the earlier periods some are very delicate and graceful, and more like Dresden of the best time, in their modelling; while of the later period the charming figures which a little experience will enable the amateur to recognise as Roubiliac's handiwork, are the best.

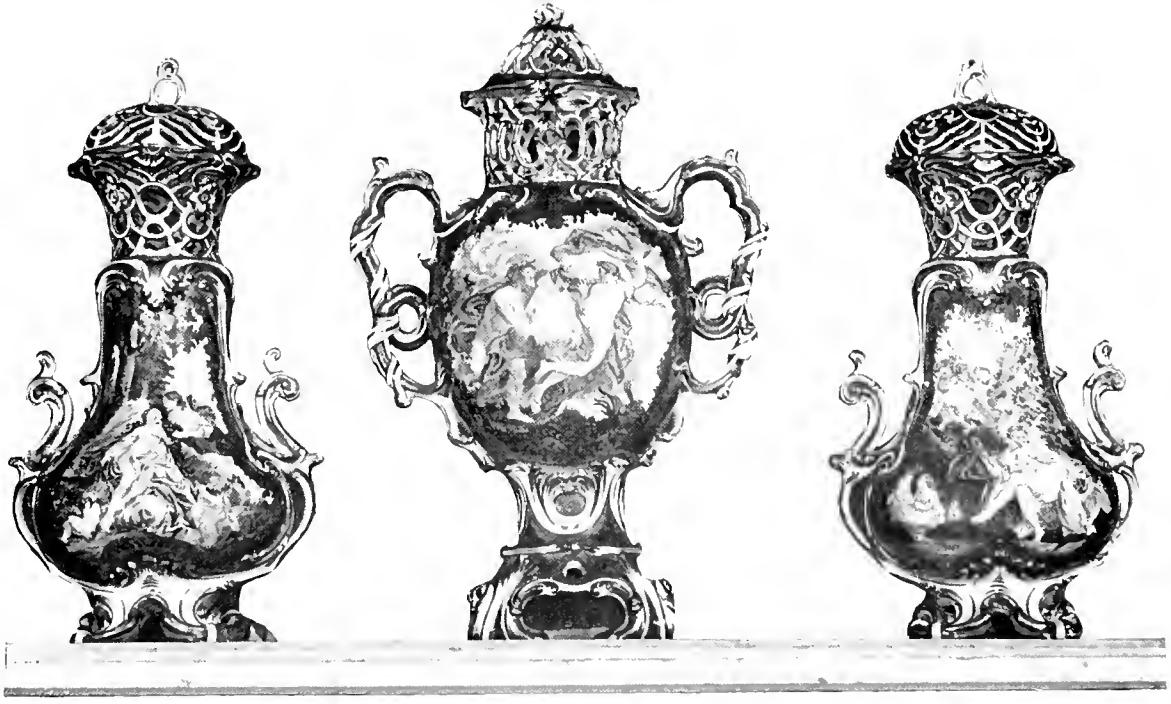
4. Models of birds and animals in early Chelsea are very

desirable acquisitions. Some of these are of life size, and others are so small that they belong to the class of miniature toys described above. Both the modelling and colouring of these specimens are excellent. Some of them are arranged as tureens. The rich collection of English Porcelain formed by the late Lady Charlotte Schreiber, and bequeathed to the Victoria and Albert Museum, contains a great many of the very best examples of Chelsea porcelain. Mrs. Lionel Phillips, Mr. Charles Borradaile, Mrs. A. R. Macdonald, Mr. H. Manfield, M.P., Captain Thistlethwayte, The Hon. Robert Ward, Lady Hughes, Mr. J. Ward Usher, Mr. John Cockshutt, and Mr. Fred Lowenadler, all have many excellent examples of the different kinds which are here noticed, and Mrs. Macdonald has many of the tiny *flacons* which were formerly in the well-known collection of the late Sir Julian Goldsmid.

Chelsea "Bee" Milk-jug.

The well-known "Bee" milk-jugs are also amongst the earliest specimens of Chelsea manufacture. (See illustration.)

There are two different models of these, both of which can be seen in the British Museum. One of them bears the incised mark given below—namely, the triangle—accompanied by "Chelsea 1745." Another has the triangle only. There are also in the same collection other specimens of this entirely undecorated early Chelsea, groups of crawfish, jugs, a bust of the Duke of Cumberland, and a group of Britannia weeping over a medallion portrait of the Prince of Wales, who died in 1751, and others. There is also a white group of Lovers which demands special attention on account of the very rare mark which it bears. This is a trident and crown combined, and only two other instances of the mark are known to the author, and that is upon a tall cup with decoration of the tea plant in relief, the relief part tinted with colour, which is in the collection of Mr. Frank Hurlbutt of Flint, N. Wales; and a similar specimen, but unmarked, is in the British Museum. There is also a cream-jug of strawberry leaf design in the Sheldon collection. The Chelsea painters also decorated a good deal of Chinese porce-



CHELSEA PORCELAIN.

Three Vases (part of set of seven), remarkably fine quality: pink ground and finely painted in mythological subjects.
Formerly in the collection of LORD BURTON.

CHELSEA PORCELAIN.

Three Vases (part of set of seven), with pink ground, finely painted in mythological subjects.
Formerly in the collection of LORD BURTON.

lain, and several specimens of this work are in one of the British Museum cases; they are generally cups and saucers of the thick eggshell kind of china, and bear no mark.

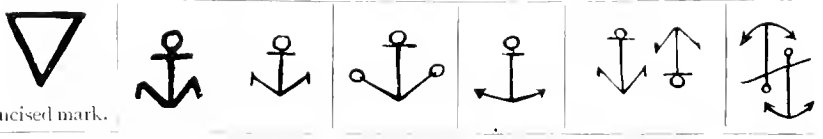
The impressed triangular mark was formerly attributed to Bow, but is now considered to belong to Chelsea, on the authority of the late Sir A. W. Franks and others; with which opinion the author is in agreement.

The earliest *dated* specimen of English porcelain is generally considered to be one with the triangle and the word Chelsea below it, accompanied by the date 1745. The most usual mark, however, is the anchor, as above mentioned; the anchor in red is earlier, and occurs before the time when gilding was used to enrich the figures, and that in gold appears on the richer figures of Roubiliac's time. In many cases there is no mark whatever save three dirty-looking patches which were made by the tripod on which the piece was baked. These marks, where the base is glazed, often resemble raised blisters. The bases of Chelsea figures, as distinguished from those of Bow, are generally flat, and not raised on scroll feet as are those of the latter factory (see notice on Bow).

This mark, a medallion in relief, is generally colourless, but sometimes the anchor is in red or mauve, the remainder of the medallion being white.

Rare mark on Bee jug in the British Museum.

Rare mark on group (Lovers) in British Museum.



Incised mark.

(Generally in gold.)

Marks used during CHELSEA-DERBY Period, 1769-1784. The anchor and letter D in gold occur *separately* upon a sucrier of hop trellis decoration in Mr. Albert Amor's possession.

CHELSEA. Incised mark (very early). This mark, incised under the glaze, is evidently an imitation of some Oriental mark. It is very rare: only two specimens so marked are known to the author—namely, two octagonal cups in Mr. Frederick E. Thompson's collection.

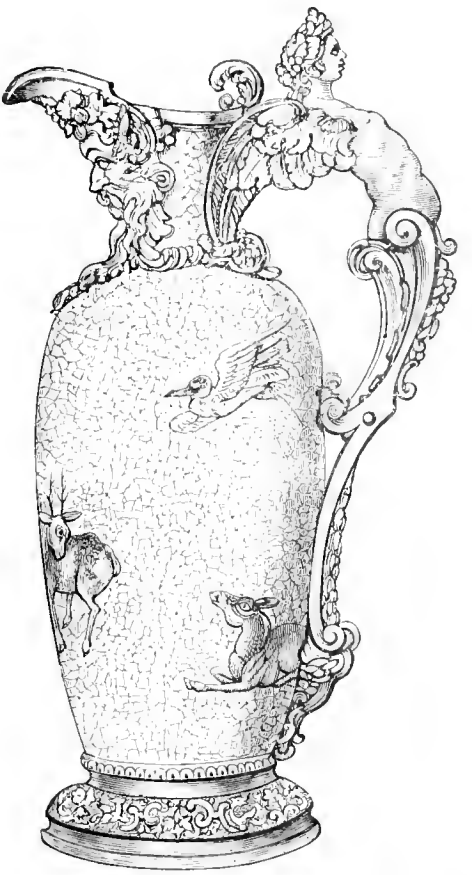
CHINESE POTTERY.

The discovery of the secrets of the manufacture of art pottery in China, dates as far back as 2678–2599 B.C., during the reign of the Emperor Hoang-ti, and, whether this date be speculative or accurate, it is doubtless of great antiquity. Very probably, like other nations, the Chinese acquired the processes gradually, and improvements upon improvements resulted in a certain degree of excellence while the world was yet young. Possibly this extraordinary people, prepared for a development of art by their high state of civilisation, took the more readily to ceramics owing to the scarcity of marble for the decoration of their buildings.

Chinese pottery differs from any other in the density of its paste, and for this reason it has not infrequently been confounded with porcelain, though translucency, the special characteristic of porcelain, is absent. Some of the earlier productions are of a dull brownish-red colour. A kind of decoration peculiar to the Chinese potters, and adopted at an early date, was the crackle; this is generally found of a brownish-grey, relieved by raised ornaments of a dark ferruginous colour, much resembling bronze. The handles of this type consist of kylins' heads, with movable rings placed inside the teeth; circular ornaments are also found, some three or four upon a vase, at irregular intervals, about the size of a shilling piece, with seal-like impressions, while bands of the bronze-like paste surround the lips and bodies of the vases. The crackle appearance is produced by a very simple method, the body or *pâte* being made more sensitive to heat and expansion than the coating or glaze; little manipulation was required to cause the cracks all over the surface to be more or less frequent, and so form "crackle" of a larger or smaller pattern; black, and sometimes red colouring matter was then rubbed into the tiny cracks, to render this curious decoration more marked.

Another notable style of ornamentation, which shows considerable knowledge of chemistry, is known as "flashed," or *flambé*. It has been supposed that the agate-like specimens thus produced were the result of mistakes or misfires, but there is little doubt that the Chinese, possessed of great skill in the potter's art, endeavoured to make specimens in imitation of many beautiful agates. It was well known that metallic oxides were susceptible to the influence of oxygen. By bold manipulation in the furnace, with a strong current of air, the oxygen would combine with the metal in fusion; the introduction of thick smoke would absorb

the oxygen, and, by causing the destruction of the oxide, give the colour of the pure metal. To such an extent was this science of decoration perfected, that it was possible, entirely by this process,



Chinese Céladon Crackle Vase, with ormolu mount (Jones Bequest, Victoria and Albert Museum).

and without the aid of the pencil, to imitate a ripe fruit somewhat resembling our peach, with its many varied and beautiful tints.

CHINESE PORCELAIN.

When porcelain was first made in China we know not. Various dates have been given, from 200 B.C. to A.D. 25, but

it was probably much later. The Chinese reckon their periods of time by dynasties, and in the notes upon these different periods, which will be found in the following pages, the reader will find some assistance in attributing to the various dynasties and "families" many of the numerous and beautiful varieties of decoration which illustrate the wealth of colour and design handed down to us by these wonderful Ceramic artists of former centuries.

In the British Museum there are some fine examples of Céladon china which should be carefully examined, and a dish with ornament in slight relief which was brought from Khartum, is labelled "Sung dynasty, 960–1279." This Céladon is the oldest of the best kind of Chinese porcelain. The beautiful and peculiar green colour of the glaze, was no doubt perfected after many trials, so as to imitate the colour and effect of the highly-prized jade of that tint.

With regard to the date of the famous blue and white Chinese porcelain, we do not know what authority M. Jacquemart has for the story that in the year 954 a potter having petitioned Tchi-tsong to order a pattern, the Emperor replied, "For the future let the porcelain for the use of the palace, be of the blue, as the heavens appear after rain," but one may say of the story *se non è vero, è bene trovato.*

The whole range of Chinese ceramics is so large and so full of interest, that it is difficult to condense a notice of it within the narrow limits of a book which deals with the whole subject generally.

The reader who is specially interested in Chinese porcelain is recommended to read the handbook published by the Victoria and Albert Museum, written by Dr. Bushell. It contains in an abridged form much of the information given in his larger work. This handbook is published at a popular price and is copiously illustrated.

Chinese ceramics, too, are so bound up with the literature, the history, and the complicated mythology, for which this ancient people are remarkable, that it is difficult to treat of it without some reference to these influences. The sets of five and seven, the curious monsters that surmount covers and form handles of vases, the contorted dragons with four and five claws, are not wholly the creatures of the artist's fancy, but signs and symbols of religion and politics. Thus, the dragons with five and four claws, represent the imperial and the ordinary insignia respec-

tively; the kylin is an animal foretelling good luck; and the sacred horse, immortal bird, and many another quaint device that has been passed over as a Chinese oddity by the uninitiated, has its own distinct significance. As with the devices, so with the forms, figures, and colours; thus the Ming dynasty adopted green as a distinctive livery, the Tai-thsing took the colour of the earth, yellow, while the Thang dynasty chose white.

The plan of a vase, the observation of its angles, or the scheme of its decoration, should enlighten us upon its religious significance or the rank of the person who was allowed to make use of it. Vases were given both as presents and as rewards for good and noble deeds, and were highly valued.

The production of exquisite specimens was pursued as an art, and received the greatest encouragement and court patronage. The height of excellence may be said to have been attained about 1465, which date would be included in the period of the Ming dynasty.

All that we can attempt in this notice is to give a rough list of some of the different classes of Chinese porcelain now sought after by collectors, and briefly to observe some of their respective characteristics.

PLAIN WHITE CHINESE PORCELAIN.—Some of the most beautiful pieces of porcelain are those of the delicate texture and fine creamy glaze, which give the appearance of old soft paste. Their quaint forms, which have no decoration whatever, except ornaments in relief, or engraved designs which are only perceptible when held up to the light, are generally of an archaic character.

These pieces, generally cups—oval octagonal, or irregular in form—are very highly prized in China. Sir A. W. Franks mentions that a Hong-Kong merchant, who wished to pay a handsome compliment to an English gentleman, presented him with one of these delicate little cups. There are also statuettes, generally of the goddess Kwan-yin or other Buddhist divinities, also of kylins, lions (the latter distinguished from the former by having claws instead of hoofs), cocks, hawks, a mythical horse, and other animals.

Some of this white porcelain is of a very early date, though a good deal was made during the Ming dynasty. It is known in Paris as "*blanc de Chine*." In one of the show cases in the Victoria and Albert Museum, where the Salting bequest has been arranged, the reader will see a number of specimens of *blanc de Chine*, ranging in date from the earliest period at

which it was produced down to the end of the Ch'ien Lung dynasty, 1795.

Another kind of white Chinese porcelain is that which, though intended to be decorated, was for some reason left uncoloured; many pieces of this kind have been sold to the European markets, and decorated in Holland and England.

Blue and White.—The use of cobalt blue in the decoration of pottery had been in use by the Persians at a very early date, probably the tenth century, but it was not adopted by the Chinese potters until the Yuan dynasty (1280–1367), while the earliest specimens which are in our museums belong to the Ming dynasty. Cobalt blue was used both alone and in combination with other colours, throughout this period. Dr. Bushell has classified "blue and white" into three well-defined periods which can be distinguished from the rest by the following peculiarities:—

"1. The reign of Hsüan Te (1426–35) a pale grey-blue of pure tint called at the time 'Mohammedan blue.'

"2. The reign of Chia Ching (1522–66) a dark, full-toned blue of marvellous depth and lustre.

"3. The joint reigns of Lung Ch'ing and Wan Li (1567–1619) a gradually improving technique, especially in the use of cobalt as a ground wash, foreshadowing the greater triumphs of the K'ang Hsi epoch."

Some of these blue and white pieces of the Ming time were mounted in silver and hall-marked during the reign of our Queen Elizabeth. A fine jug is in the Pierpoint Morgan collection, and there is a bottle in the Duke of Devonshire's possession at Hardwick Hall.

The blue and white porcelain of the K'ang-Hsi period is of good quality. The density and the beauty of the blue colour have been dependent upon the quality of the supply of cobalt, and have varied considerably; there are differences of opinion amongst collectors as to the comparative excellence of some of the tints. The blue should be brilliant and the ground-colour a peculiar white, which it is impossible to describe accurately, but which sets off to the greatest advantage the simple but highly effective design of which it is the background. One finds in "blue and white" every kind of decorative treatment—subjects, landscapes, Chinese games, battles, hunting scenes, also curious detached representations of various objects, which are generally termed "utensils" in catalogues, but which are really emblems of Chinese poetry and mythology. The latter include

the pestle and mortar, the fly-brush, two coins, bundles of books, various scrolls, a vase placed close to an incense burner, a cylindrical brush-holder, an ink slab, and a vessel for holding water with which to moisten the ink slab. These and many more are all symbolic, some of romantic legend, some of luck, longevity, riches, or some other desirable condition. Then there are the musical instruments, many of which are almost unknown to our Western ideas, the fabulous animals, the eight Buddhist signs, the "eight ordinary symbols," the emblems of the eight immortals, and so on, and the numbers five, seven, and eight, as already observed—all possessing some peculiar interest in Chinese literature and folk-lore. We find occasionally in the earlier pieces of "blue and white" a peculiar glaze which gives the specimen the appearance of soft paste. Some good examples will be seen in the Salting bequest. They are especially beautiful.

Blue and white china was imported in large quantities into Holland, where it was an especial favourite, and it is from that country that we have chiefly imported the finest specimens which now adorn our collectors' cabinets.

Until quite recently we were accustomed to see blue and white Chinese porcelain described as "*old Nankin*," and this description one still finds in the catalogues of some auctioneers and collectors. So far as the author's information goes, there never was any porcelain factory at Nankin, although white china made at King-te-Chin, Fo-kien, and other Chinese factories is said to have been sent to Nankin to be decorated. The probable origin of the name "Nankin" being given to this kind of china, is that this was the *port* from which it was formerly shipped to Europe, and just as Oriental china was called "Indian" sixty or seventy years ago, because it was brought over by the East Indian Company's ships, so "Nankin," as the known source, became the generally acknowledged title of the porcelain.

Amongst the most sought after specimens of "blue and white" are those generally described as "hawthorn," though the design really represents the blossom of the *prunus* or wild plum, the detached sprigs of which, in brilliant cobalt blue, make one of the most effective forms of ceramic decoration that can be obtained.

The most notable example of the auction value of a ginger jar of this decoration, was the famous one sold a few years ago in the Louis Huth collection, which realised £5900, and which is said to have been bought by Mr. Huth for £25. This was a

price beyond reason, and one can illustrate this by referring to a precisely similar jar, in the Victoria and Albert Museum, which was purchased from the Orrock collection for £230.

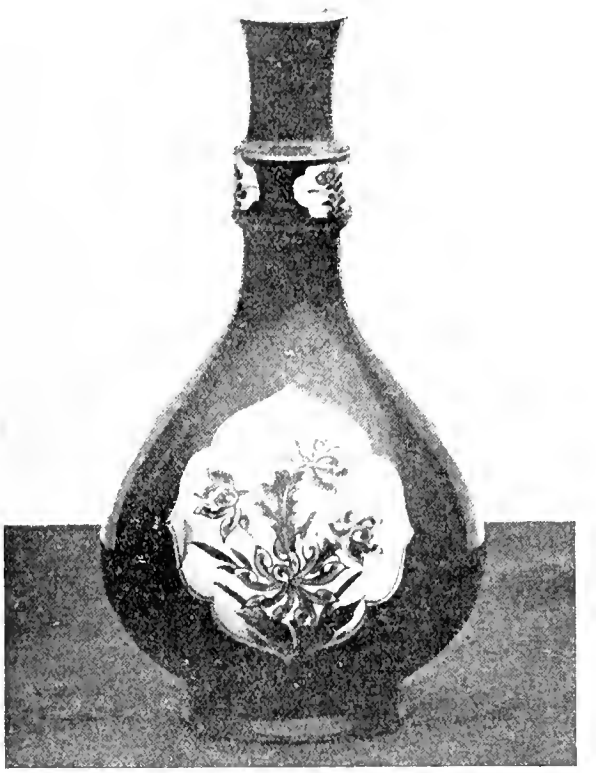
FLAMBÉ PORCELAIN.—The process employing what is called a reverberatory furnace was subsequently applied in the production of porcelain as in the manufacture of the "flashed" pottery already described. Some charming results were obtained in many of those beautiful self colours that collectors delight in; amongst others, turquoise, *sang de bœuf*, liver colour, coral, lilac, peach bloom, crushed strawberry, orange, lemon, *café au lait*, brown, mustard yellow, dark blue, pale lavender, and bronze, "iron rust," with many other peculiar colours difficult to describe. There are a great many excellent specimens of this class of china in the British Museum.

FAMILLE VERTE.—The Ming dynasty occupied a period of nearly 300 years from A.D. 1361 to 1643. It is within this period that the beautiful enamelled porcelain known as "*famille verte*" was first produced. The prevailing colour is green, of different shades, sometimes with pale yellow in the panels, and occasionally with a portion of the decoration in blue *under* the glaze; while the figures, subjects, dragons, baskets of flowers and various symbols, Buddhist and otherwise, are applied in pigments *over* the glaze, the piece being then refired at a temperature sufficiently low not to interfere with the primary decorations. These later decorations stand out in slight relief like enamel, from which peculiar characteristic it is frequently termed "old green enamel." A *famille verte* vase in the Salting collection is considered to be the finest in the world, and has been estimated at £10,000.

POWDERED BLUE.—The date of what is called "powdered blue" china is said to be the K'ang-Hsi period (1661–1722); this variety is at the present time in very great demand among collectors. Its peculiar mottled ground is sometimes only relieved by gold pencillings, but in the most highly esteemed specimens there are irregularly shaped panels with some of the emblems, charms, symbols, or subjects before alluded to on a white reserve, which throws the panels into contrast with the powder blue ground-colour of the vase. If this ground-colour be not too dark, and not too light, and these emblems are in what has been already described as "*famille verte*" decoration, then, provided the "form" of the specimen be good, we have a perfect piece of "powdered blue," which will command a very high price from the wealthy and fastidious collector.

The peculiar ground-colour of this variety, known as "powdered blue," is obtained by blowing the powdered colour through gauze on to the wet white body, which is subsequently glazed and fired.

FAMILLE NOIRE.—The peculiarity of this decoration is that



Fine Specimen of Old Powdered Blue Chinese Porcelain, with panels of blue decoration. In the collection of the Rev. Arthur Potts.

if the brilliant black ground-colour be closely scrutinised, one can detect a coating of green *above* the black, which is singularly effective ; upon this the sprigs of the wild plum or cherry blossom in white, stand out with excellent results. Some idea of the high value placed upon a really fine specimen of the "*famille noire*" may be given by referring to Mr. George Salting's collection in

the Victoria and Albert Museum, in which there is a square-shaped vase for which its former owner gave a thousand pounds, and this specimen would now probably realise more than three times that amount. The Salting collection contains several important vases with this rare and valuable decoration.

FAMILLE ROSE.—Quite at the end of the K'ang-Hsi dynasty

Chinese enamelled Porcelain Dish, *famille rose*. In the author's possession.

we have the "*famille rose*" decoration, so called from the prevalence of the rose or pink colour. The period generally ascribed to "*famille rose*," as also to the beautiful egg-shell porcelain, is the Yung-Chêng period (1723–35) and also the Ch'ien Lung (1736–95) which followed, although, as already observed, it actually commenced towards the end of the preceding dynasty. A peculiarity attaching to one special class of the most highly prized egg-shell

china, which is termed "ruby backed," is the custom of placing this rich colour on the *backs* of the plates or saucers so decorated. The piece therefore has to be turned upside down to display the colour which so much enchances its value.

In the class of "*famille rose*" is also generally included the china decorated with the peony, a very handsome bloom indigenous to China; and with this, as with the *famille verte*, one finds the decoration, either wholly or in part, slightly raised above the surface in enamel colours.

JESUIT CHINA.—Occasionally we find specimens of what is undoubtedly Chinese porcelain, the subjects of which are, however, distinctly European. Some are representations of the Crucifixion or other Biblical scenes, and instead of being painted with a brush the decoration seems to have been drawn with a pencil or fine point. This is called "Jesuit china," because it is said to have been painted to the order of, and from designs supplied by, the Jesuit missionaries.

About the same period as this "Jesuit" china one finds specimens, generally parts of tea services, decorated with European subjects, processions and ships, officials receiving deputations, and similar representations. These services were doubtless made for the Dutch market, or for private orders from Dutch patrons, at the time when the trade between Holland and the East was so largely carried on, before England had opened up the trade with China.

RE-DECORATED CHINESE PORCELAIN.

A good deal of white porcelain has been from time to time imported into Europe, and there decorated. Much of the so-called "Lowestoft" is of this kind.

There are also, in many public and private collections, specimens of Bow, Chelsea, and Worcester, which were undoubtedly sent from China in the white undecorated state, and painted in those factories. The tea-pot in the Schreiber collection painted by Robert Allen of Lowestoft, and signed by him, is an example of this description, and there are numerous others. Oriental china was also redecorated in France, Germany, Italy, and Holland.

There is a description of Chinese known as "Clobbered," to which we must give a word of notice. When the duties on imported porcelain were, about seventy years ago, made higher for coloured, *i.e.* polychromatic, and lower for "blue and white,"

a quantity of the latter was imported into England from Holland, over-painted with dragons, monsters, foliage, and other ornament, and sold for decorated Oriental china. It is possible in many cases to detect some of the original blue decorations showing through the newer colours here and there. Clobbered china is of little value.

CHINESE PERIODS IN DYNASTIES.

We have now given a brief description of some of the different kinds of decoration of Chinese porcelain by the names under which they are known, such as *famille verte*, *famille noire*, *famille rose*, "blue and white," and "powdered blue"; but as the classification recently adopted is that of dynasties, it may be useful to add a list of the more important of these, together with their dates. The notice of the methods of decoration which distinguish the porcelain of these different periods must to some extent be a repetition of the information already given about the "families," but it will be seen that these overlap with the various dynastic periods, and moreover a better acquaintance with these periods will help the reader to understand how to attribute a specimen to its correct dynasty.

Sui Dynasty (A.D. 581–617).

The period when we first have direct evidence of the manufacture of porcelain in China. Specimens are attributed with some uncertainty.

Sung and Nan Sung Dynasties (960–1279) and Yuan Dynasty (1280–1367).

Porcelain of these periods is of a thick, heavy type, generally Céladon green; the forms are primitive and archaic, with entire absence of painted decoration. Single coloured glazes were used, and towards the end of the time soufflé, flambé, and crackled porcelain was made, also plain white.

Ming Dynasty (1368–1643).

This was the period of the greatest development of ceramic art in China. The porcelain itself is of more delicate substance than previously, and the varieties of decoration are numerous.

CHINESE PORCELAIN.

Blue and white (K'ang-Hsi dynasty).

They include the kylins and other monsters, the figures of Kuan-Ti, the god of War, of the goddess of Mercy (Kuan Yin), and of other deities and mythological personages, decorated with green, yellow, brown, blue, and purple glazes. Dishes, plates, and vases are ornamented with designs formed of raised outlines forming *cloisons*, filled in with coloured glazes. The "blue and white" of this period is of the bolder kind of decoration as regards foliage and figure work, and, as has been already stated, some of the earliest white porcelain belongs to this time. The decorations described on a previous page as *famille verte* commenced during this dynasty, and continued into the following one. A double blue line round the base of a vase or on the bottom of a dish is considered to be an indication of a piece being "Ming," but too much importance should not be given to this.

A notable period coming within the Ming dynasty is the reign of Wan-li (1573–1619), when enamel colours above the glaze were first used, and this is probably the time of the earlier *famille verte*.

At the commencement of this dynasty, Hung Wu, its founder, rebuilt the imperial porcelain manufactory at Ching-te-chên in the province of Kiangsi, and from this time, according to Dr. Bushell, who is our best authority on the history of Chinese art, artistic work in porcelain became the monopoly of this factory, which has developed enormously until its furnaces number many thousands. Dr. Bushell adds that "all the older glazes of repute have been reproduced here in succession, and many newer methods of decoration have been invented, to be distributed from its kilns throughout China, and sent by its trade routes to all parts of the non-Chinese world. Many of the other factories have either disappeared altogether, or degenerated to provide a coarser ware for local consumption."

K'ang-Hsi Dynasty (1661–1722).

This is a highly important period of Chinese porcelain. The forms of vases are much more varied and more graceful than during the Ming period; the continuation of the *famille verte* is carried to perfection; the lustrous black ground of the *famille noire* already described is at its best, and the "blue and white" is more free in its decorative treatment. The "prunus" blossom and the wonderful blue ground known to collectors as "pulsating blue," with lines of division indicating cracked ice,

are of this time. The beautiful *flambé* or flashed porcelain previously described, and the best pieces of self-coloured porcelain, all belong to this period, which from a decorative point of view is certainly the best in Chinese history. Towards the end of the dynasty, the beautiful rose colour produced from gold, is introduced, and we find chrysanthemums, peonies, and roses all pressed into the service of the ceramic artist and grouped and arranged in wonderfully artistic renderings. This is the commencement of the decorative manner already described as *famille rose*. During this period we have etched patterns and embossed designs, openwork, or as it is termed, "reticulated" ornamentation, also the imitations of jade, marble, and precious stones, bronze, &c. &c., in fine glazes.

Yung-Chêng Dynasty (1723–35). Ch'ien Lung Dynasty (1736–95).

These two periods may be taken together, and they are the last of which the collector of *old* Chinese porcelain takes any account. Productions attributed to any time after this, although effective for decoration, are scarcely *collectors'* pieces.

The "ruby-backed" form of decoration has already been mentioned, and belongs to the Yung-Chêng dynasty. The *famille rose* decorative treatment is continued and elaborated, becoming more intricate and minute; the peony and the chrysanthemum, the sacred lily, the fungus, and many other typical ornaments,[1] are very much in evidence, and wonderful processions of figures and all sorts and kinds of subjects are introduced, together with carefully and sometimes over-laboured details of ornamentation in borders and in groundwork. The treatment becomes gradually less broad and masterful, and towards the end of the dynasty tends to deterioration. During this period the influence of the western world is noticeable, and foreign designs and decorations are adopted.

The Salting bequest, now rearranged in the Victoria and Albert Museum, has given us an opportunity of studying some fine examples of the different periods noticed in these pages, and with the Museum Guide for reference the amateur should be able to learn to distinguish the peculiarities and characteristics of the workmanship of these extraordinary craftsmen and appreciate the beauties of Chinese porcelain. The other most notable collections of Oriental china are those in the Metropolitan Museum

CHINESE PORCELAIN VASE OF *famille noire* (K'ang-Hsi dynasty).

Victoria and Albert Museum (Salting Bequest).

of New York known as the Garland-Morgan collection, and that in the Louvre known as the Grandidier collection.

MARKS

The marks on Chinese pottery and porcelain are so numerous and complicated that a complete list of them, together with sufficient explanations to make them intelligible, is quite beyond the design or compass of this book. In the most recent edition of *Chaffers*, Chinese marks occupy no less than thirty pages, and for the purposes of this work it has been thought sufficient to reproduce from that book, by the courtesy of the publishers, only the main dynasty and period marks. Another reason for the omission of all other marks is that in many cases they are very misleading to any but the experienced collector, inasmuch as the Chinese potters themselves have, when reproducing an earlier specimen, carried their love of imitation so far as to add to the reproduction the mark upon the original specimen.

PERIODS.

SUNG DYNASTY, A.D. 960 TO 1127. 宋

NAMES OF PERIODS.		A.D.	NAMES OF PERIODS.		A.D.
景德	*King-te*	1004	治平	*Chi-ping*	1064
大中祥符	*Tai-chung-hsiang-fu*	1007	熙寧	*Hsi-ning*	1068
天聖	*Tien-shing*	1023	元豐	*Yuan-fung*	1068
明道	*Ming-tao*	1023			
景祐	*Ching-yu*	1023	元祐	*Yuan-yu*	1086
嘉祐	*Chia-yu*	1023	紹聖	*Thao-shing*	1086
寶元	*Pao-yuan*	1023	元符	*Yuan-fu*	1086

NAMES OF PERIODS.		A.D.	NAMES OF PERIODS.		A.D.
宣和	*I-ho*	1101	靖國	*Ching-huo*	1101
重和	*Chung-ho*		崇寧	*Tsung-ning*	
政和	*Cheng-ho*		大觀	*Ta-chuan*	1120
建中	*Chien-chung*		靖康	*Ching-kang*	

NAN-SUNG DYNASTY, A.D. 1127 TO 1279. 南宋

NAMES OF PERIODS.		A.D.	NAMES OF PERIODS.		A.D.
建炎	*Chen-tan*	1127	端平	*Tuan-ping*	1225
紹興	*Shao-hsing*		嘉熙	*Hai-hsi*	
隆興	*Lung-hsing*	1163	寶慶	*Pao-ching*	1225
乾道	*Chien-tao*		紹定	*Shao-ting*	
淳熙	*Tun-hsi*				
紹熙	*Shao-hsi*	1190	咸淳	*Hsien-tun*	1265
慶元	*Ching-yuan*	1195	德祐	*Te-yu*	1275
嘉泰	*Chai-tai*		景炎	*Ching-tan*	1277
開禧	*Kai-yu*				
嘉定	*Kia-ting*		祥興	*Cheang-hsing*	1278

YUAN DYNASTY (TARTAR), A.D. 1279 TO 1368. 元

NAMES OF PERIODS.		A.D.
至元	*Chi-yuan*	1279
元貞	*Yuan-tso*	1295
延祐	*Cheng-yu*	1321
皇慶	*Huang-ching*	1321
至治	*Chi-yu*	1321
泰定致和	*Tai-ting-chi-ho*	1324
大德	*Ta-te*	1295
至大	*Chi-ta*	1308
天曆	*Tien-li*	1329
至順	*Chi-shan*	1330
元統	*Yuan-tung*	1333
至元	*Chi-yuan*	1333
至正	*Chi-cheng*	1333

TA-MING DYNASTY, 1308 TO 1643. 大明

NAMES OF PERIODS.		A.D.	EMPEROR.
洪武	*Houng-wou*	1368.	Tai-tsou.
建文	*Kian-wen*	1399.	Chu-ty.
永樂	*Young-lo*	1403.	Tching-tsou.
洪熙	*Houng-he*	1425.	Jin-tsoung.
宣德	*Siouen-te*	1426.	Hiouan-tsoung.
正統	*Tching-tung*	1436.	Ying-tsoung.
景泰	*King-tai*	1450.	King-tai.

	NAMES OF PERIODS.	A.D.	EMPEROR.
天順	*Tien-chun*	1457.	Ying-tsoung.
成化	*Tching-hoa* . . .	1465.	Tchun-ti.
弘治	*Houng-tchi* . . .	1488.	Hiao-tsoung.
正德	*Tching-te*	1506.	Wou-tsoung.
嘉靖	*Kea-tsing*	1522.	Chi-tsoung.
隆慶	*Loung-khing* . . .	1567.	Mou-tsoung.
萬曆	*Wan-li*	1573.	Chin-tsoung.
泰昌	*Tai-tchang* . . .	1620.	Kouang-tsoung.
天啓	*Tein-ki*	1621.	Tchy-ti.
崇禎	*Tsoung-tsu* . . .	1628.	Hoai-tsoung.
順治	*Chun-tchi*	1644.	Chi-tsou.
弘光	*Tsoung-kwang* . .	1644.	
紹武	*Tschao-wou* . . .	1646.	
隆武	*Loung-wou* . . .	1646.	Thang-wang.
永曆	*Yung-ly*	1647.	Kouei-wang.

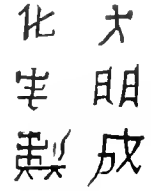
TAI-THSING DYNASTY. 大清

	NAMES OF PERIODS.	A.D.	EMPEROR.
天命	*Tien-ming*	1616.	Tai-tsou.
天聰	*Tien-tsoung* . . .	1627.	Tai-tsoung.
崇德	*Tsoung-te*	1636.	Id.
康熙	*Khang-he* . . . . (He reigned 61 years.)	1662.	Ching-tsou.
雍正	*Yung-tching* . . .	1723.	Chi-tsoung.
乾隆	*Kien-long* . . . . (He reigned 60 years.)	1736.	Koa-tsoung.
嘉慶	*Kia-king*	1796.	Jin-tsoung.
道光	*Tao-kouang* . . .	1821.	Meen-ning.
咸豐	*Hien-fong*	1851.	
同治	*Tung-tchi*	1862.	
光緒	*Kouang-shiu* . . .	1875.	

The following explanation and diagram may assist the collector to decipher some of these curious hieroglyphics :—

The date marks will generally be found to consist of either six or four characters, the first being the one in the right-hand top corner, the next the one below it, and the last the one in the left-hand bottom corner. The last two words are always nien-tchi, 年製, nien (the upper character) meaning "period," and tchi (the lower one) meaning "made." The first two characters, if

there are six, denote the dynasty ; the first of all 大, meaning "the great"; the third and fourth characters signify the name of the period of each emperor. These characters may be placed in three columns of two marks or two columns of three, thus :—

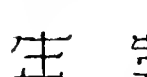


Ta-ming tching-hoa nien-tchi. "In the reign of Tchun-ti, of the great Ming dynasty, in the Tching-hoa period" (1465 to 1487).

4	1
5	2
6	3

Ta-ming siouen-te nien-tchi. "In the reign of Hiouan-tsung, of the great Ming dynasty, in the Siouen-te period" (1426 to 1435).

5	3	1
6	4	2



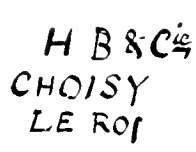
These two words, *nien-tchi*, signifying a number of years or a *period* (*nien*, "year" or "period," and *tchi*, "made"), are found following the name of the distinguishing appellation assumed by the Emperor, denoting at once the Emperor and the period of his reign.

The collector of old Chinese pottery and porcelain should consult the new and thirteenth edition of *Chaffers*, in which Mr. C. L. Hobson has assisted the author in his revision, by a valuable contribution to this section of that work.

CHOISY-LE-ROI.

A factory of hard-paste porcelain was established here in 1786 by M. Clement, but very little is known about it, and specimens are rare. Mark as in the margin.

Pottery was also made here by H. Boulange et Cie, whose marks are given by Chaffers :—



CHURCH GRESLEY, DERBYSHIRE

Sir Nigel Gresley established a small porcelain factory at Gresley Hall, the country home of the Gresley family, in 1794, with the assistance of his friend, C. Bower Adderley, but although good workmen were employed it was not a commercial success, and passed from his ownership about 1800. Probably the manufactory, such as it was, never had the advantage of the guidance of a business man, and was run as a hobby. A Mr. Brown, who bought Gresley Hall, informed Mr. Chaffers that his family retained the place until 1851, and that many dozens of "wastrels" were found, plates of fine transparent china, some with tree and bird decorations, which being imperfect had never been finished.

Nothing much was known about this factory until a Mr. Walter Nadin, who was related to a former owner of a factory at Church Gresley, contributed an article to *The Expert*, and owing to the information thus published several specimens were identified. The Nadin who owned the factory in the year 1800 was no more successful than Sir Nigel Gresley, and he sold it to a Mr. Burton of Linton, who discontinued further working in 1808.

In appearance the china closely resembles Pinxton, which is inferior to Derby porcelain but of somewhat similar character. Very few specimens are marked, and even when they do bear CHURCH GRESLEY impressed on them the letters are so indistinct that it is difficult to decipher them, and therefore without doubt many examples of this factory are attributed to Pinxton.

Mr. Albert Amor had a set of three plant-holders decorated with a trellis in yellow and gold, with panels of bouquets of flowers indifferently executed, on a coarse body. One of them was impressed with the mark, and is one of the very few marked pieces which has come under the author's observation.

There was also a commoner description of ware made here and decorated with Cobalt blue. A mug of this kind is in the British Museum.

Mark: CHURCH GRESLEY impressed.

CLERMONT-FERRAND, Puy-de-Dôme.

Faience was made here in the last century; very little is known of the factory, and pieces are exceedingly rare.

Marks :—

CLERMONT.

M
Clermont Ferrand
D'auvergne
21 janier 1756

Clermont Ferrand
1734.

CLIGNANCOURT, Dept. de la Seine.

A small factory was established here by Deruelle, who obtained the patronage of "Monsieur," afterwards Louis XVIII., and marked his productions with the cypher M under a crown. Another mark was a windmill, and sometimes Deruelle used his cypher imperfectly stencilled in red. There is very little to distinguish the specimens of this manufactory from many other French hard-paste *fabriques*.

Clignancourt. Established 1775.

Monsieur.

Mark of Monsieur, Comte de Provence.

Louis Stanislas Xavier. Monsieur, Comte de Provence.

Clignancourt.

M. Motte, who succeeded Deruelle, used his name as a mark.

COALBROOK DALE (KNOWN ALSO AS COALPORT).

This factory, founded by the enterprising firm of John Rose and Co. between 1780 and 1790, absorbed the Swansea manufactory in 1820, that of Nantgarw in 1828, and that of Caughley in 1799.

The productions of Coalport vary exceedingly, from very highly finished and carefully decorated specimens in the manner of old Sèvres, to rather poor imitations of Dresden china vases and cups and saucers, of the time when encrusted flowers were the fashion. Imitations of Chelsea and Worcester were also made here. Some of the finest pieces of Coalport have, from their close resemblance to Sèvres china, been passed off as such ; and a good story was told to the author by the late Mr. Cock, Q.C., who was a personal friend of Mr. Pugh, a recent proprietor of the factory, which illustrates this. Mr. Pugh, when in London, purchased what he considered to be a good specimen of old Sèvres for some £600, and showed it to his foreman at the works, with the remark that they must endeavour to obtain a closer resemblance with regard to certain details. The foreman listened, and then dryly observed, that inasmuch as the "model" vase *was one of their own make* some years since, he did not think that there should be much difficulty in matching it.

It is by no means infrequent to find that a service of old Sèvres has been supplemented, or the losses by breakage made good, by pieces of Coalport ; and the uninitiated are surprised sometimes, when at Christie's a dozen real Sèvres plates are sold for some £50 or £60, while the next lot, a dozen of the same pattern, realise only £3 or £4.

Really good specimens of this factory, not in exact imitation of other factories, but of good colour and design, and bearing the legitimate mark (the best is the monogram CBD in gold), are much appreciated, and command a fair price. Several specimens are in the Victoria and Albert Museum.

At Mr. Rose's death in 1841, he was succeeded by his nephew, and subsequently by Mr. William Pugh.

Marks :—

Coalport.

Sometimes in gold.

C.D.

Mark used after the Swansea, Nantgarw, and Caughley Works were purchased.

The letter S, scratched in the paste, was sometimes used after the purchase of the Caughley factory (*q.v.*).

Within the last few years a company, entitled the "Coalport China Company," has been formed to carry on the works, and the mark now in use is an imperial crown, with the words ENGLAND and COALPORT, the former above, and the latter below the crown. The company's chief productions are table services and good domestic ware.

COLOGNE STONEWARE,

OR GRÈS DE FLANDRES.

Grès de Flandres, or Grès Flamand, is the general term by which we recognise the jugs, pots, and tankards of hard stoneware of many different forms and decorations, the composition of which, to use a homely but apposite illustration, closely resembles that of the common stoneware ginger-beer bottle of to-day. The forms are quaint and good, the ground colour of the ware is very similar in colour to the paler kind of ginger-beer bottle already mentioned, and the decoration is as a rule effective and very artistic; and although in a general way the specimens bear a strong family likeness to one another, very seldom are any two pieces identical. An incised or moulded pattern is cut in the paste when soft, afterwards this is picked out in colours, generally a deep lustrous blue and a purple, and then covered by a

OLD GRÈS DE FLANDRES OR GERMAN STONEWARE.

SIEGBURG STONEWARE.

With Coat of Arms and inscription :

VIVI

HEINRICUS IV NAV

REX FRANCO 1590.

good salt glaze. Many of these pots are mounted with hinged covers of pewter, and their decorative effect, on an old oak cabinet or dresser, is very satisfactory.

They were first imported from Cologne in the sixteenth century, and in one of the Lansdowne MSS. mention is made that in the year 1581 "the potts made at Cullein, called drinking potts," were first imported into England by Garrett Tynes of Aken (Aix-la-Chapelle), who had previously supplied the Low Countries. In *Chaffers* there are also quotations from the petition of a merchant named William Simpson, addressed to Queen Elizabeth, for the sole privilege of importing these "drinking stone pottes" into England. It was about this time that the manufacture of stoneware jugs called "Bellarmines," already mentioned in the chapter on "Mediæval and Renaissance," was commenced in England.

It will of course be remembered that in speaking of Flanders of the sixteenth and seventeenth centuries, a very large country is alluded to; it practically included Holland and a part of Germany, or what was generally known as the Low Countries. The stoneware which we are now considering was made at many other places besides Cologne—Raeren, a town in the old duchy of Limburg, Siegburg, opposite Bonn on the Rhine, Verviers, Namur, Coblentz and its neighbourhood, besides other towns. So far as we know, the industry commenced at Cologne, and became common in a great many parts of the Netherlands, where the necessary clays and the requisite artistic skill were to be found. Many of these old German stoneware pots, as we are now more inclined to call them, are of a brownish shade, in shape resembling an enlarged "Bellarmine" with the mask of a bearded man on the neck, and a coat of arms on the body; others are of "Cannette" funnel shaped like the one illustrated, with some heraldic device or coat of arms, and a motto or legend in old German or Flemish.

A valuable monograph on German stoneware from the pen of Otto von Falke was recently published, giving particulars of many of the makers of these interesting tankards, and this information the author has condensed into some notes in the thirteenth edition of *Chaffers*, where the initials with which many specimens are marked are explained and attributed.

There is an excellent representative collection of this old German stoneware or Grès de Flandres in the Victoria and Albert Museum and also in the British Museum. These latter were

mostly collected by the famous antiquary Ralph Bernal, and the following dates are given on the labels:—

SIEGBURG from early fifteenth century to 1632.

RAEREN, best period 1560–1619.

COLOGNE, 1550.

FRECHEN, from 1550.

HÖHR-GRENZHAUSEN (Nassau), best period 1614 to end of eighteenth century.

COPELAND (see SPODE).

COPENHAGEN.

The first attempts to found a porcelain factory at Copenhagen are shrouded in mystery. W. C. H. Wylde says that they took place as early as 1730 or soon after, and that in 1756, upon the discovery of suitable kaolin in the island of Bornholm, a factory was started under the direction of Mehlhorn, a modeller from Meissen, but we have no further definite information until we hear that in 1759 or 1760 a Frenchman named Louis Fournier was making a soft paste porcelain at Copenhagen and that his efforts continued for some few years. Franks says that this undertaking ceased in 1768. Wylde puts the cessation four years earlier. In either case the factory was very short lived, and therefore specimens are necessarily scarce, and, on account of their high quality, very valuable. The paste is good, the painting generally in landscapes, excellent, and the china has generally the appearance of Dresden of the best period. Some specimens are in the Franks collection at Bethnal Green, and Mr. H. E. B. Harrison has the oval *écuelle* of a fine service enriched with a beautiful pink colour. These are all marked with the initial F and figure 5, the mark in the case of the service being in gold under the spouts of Coffee and Milk pot. This is said to stand for Frederick V., who was King of Denmark at this time, and probably the service was made for him.

The present Copenhagen factory (hard paste) was established in 1772 by a chemist named Müller; some good painters were engaged, and very creditable work was turned out, landscapes and flower painting being the usual decoration of the table services and vases. Groups and figures well modelled but somewhat wanting in gracefulness were also made, and the mark was adopted of three wavy lines in blue, denoting the three belts of

sea which divide the islands of Zealand and Fünen from Jutland. An open Maltese cross is also believed to have been used. It was found on some specimens included in the sale at Marlborough House, of china belonging to the Queen Dowager of Denmark.

This second venture was not a commercial success, and in

Cabaret of Copenhagen (hard paste) China, formerly in the Walker-Joy collection.

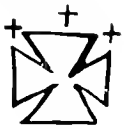
1775 the Government took over the factory ; since which date it has been carried on as a State concern. A speciality of the factory has been the production in *biscuit* of the groups, statuettes, and busts of famous persons after Thorwaldsen, the Danish National Sculptor ; also copies of Dresden flower painted services and the blue and white table ware made in such great quantities at Meissen.

During the last twenty-five or thirty years, under the direction of Professor Arnold Krog, a "new art" school of design has obtained favour and is now flourishing. The factory has a retail depot in Bond Street where both kinds of productions, those in the new art style, as well as reproductions of old models, may be seen.

Bing and Grondahl.

In 1853 another porcelain factory was started by Grondahl, who had been an employé at the Royal Works, and Bing a stationer who provided the capital. Under the style and title of Bing and Grondahl this undertaking is still carried on and has been represented at recent International Exhibitions.

Their productions are of the "new art" school; the designs are original and well executed. But they do not appeal to amateurs other than those who affect modern productions.



B & G

Bing and Grondhal, 1853.

Mark in gold of the soft paste china by Fournier.

Faience was also made at Copenhagen in the last century, but little is known about it.

COURTILLE (see PARIS).

CREIL, DEPT. OISE.

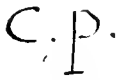
A manufactory of a fine faience, possessing some of the qualities of porcelain was founded here at the end of the eighteenth century. It was generally white, and printed with historical subjects. The mark was stamped in the paste, and also stencilled.

CRÉPY-EN-VALOIS.

Nothing appears to have been known about this factory until MM. de Chavagnac and de Grollier, the authors of the "*Histoire*

des Manufactures Française de Porcelain," accidentally discovered in a curiosity shop in Paris three little specimens, two of which were marked with the word Crépy (incised) and the third with the abbreviation C. P. Upon research they found in the Archives of Paris records of a factory established in 1762 at Crépy-en-Valois by a potter from Méneçy, together with sale books and papers referring to the products of the factory, which must have been considerable both in respect of domestic and of artistic soft paste porcelain; among them are mentioned snuff boxes, artificial flowers, various small birds in colours, salt-cellars in white and colours, and many other articles. There is a memorandum of a sale on the 15th of January 1765 to a M. Randour of a large white group of three figures on a terrace, and a great many other groups and figures. There are also other records of sales down to the 11th of December 1766 which are full of interest to collectors of soft paste porcelain. It must be obvious that many unmarked specimens, which have been attributed to Méneçy, should be credited to Crépy. The factory appears to have ceased to exist about 1770.

Incised.



Incised.

DAGOTY (see PARIS).

DALWITZ see (BOHEMIA).

DAMASCUS (see RHODIAN).

DANTZIG.

This mark is referred to by Herr Jännike as found upon faience that was made here.

DARMSTADT (see HESSE-DARMSTADT).

DARTE (see PARIS).

DAVENPORT.

The manufactory established in 1773 at Longport, near Burslem, passed into the hands of a Mr. Davenport in 1793, and remained for many years in the possession of members of this family, until 1876, when the works were closed. They manufactured porcelain of good quality, earthenware or stone china, and also glass.

Porcelain was made by Davenports from about 1794 to 1887, and it is on record that the firm were honoured by an order to manufacture a coronation service at the time of William IV.'s accession to the throne. The ware or stone china was similar to Mason's ironstone ware, and octagonal-shaped jugs of this character must have been made in enormous quantities to judge from the numbers still to be found.

The marks used were the words "Davenport" and "Longport," variously arranged, with or without an anchor. These marks are generally stencilled in colour. A later mark on fine china was a capital D, impressed.

Davenport
LONGPORT

DELFT.

The old Dutch town of Delft, between The Hague and Rotterdam, belonging to a nation which, at one time, was the only European Power to whom the Japanese allowed an entrance into their ports, availed itself of its large importation of Eastern porcelain to attempt copies thereof. These resulted in a product known as Delft, which, though an earthenware in substance, has yet much of the feeling and character of Oriental porcelain, and, in the fine colour (the Oriental blue) and the peculiar bluish-white of the ground of some of the best specimens, is very closely assimilated to its original models. Like the term majolica,

"delft" is often carelessly applied to all sorts of glazed earthenware.

Delft, when found genuine either of the blue and white or the polychromatic variety, is much sought after especially by French and German amateurs. Sets more or less complete of five jars and beakers copied from Oriental designs, dishes and plates, and curious figures of Dutchmen sitting astride a barrel, are occasionally to be seen, and these realise high prices, but the extremely clever imitations made in Paris deter amateurs from purchasing unless they can be reasonably sure that the articles offered are really genuine. The old marks are copied, and only experienced collectors and dealers can detect the shams. As a rule these latter are clumsier and heavier than the original old Delft ware, and the colouring is not so artistic. There are a few good specimens of polychromatic Delft in the Salting collection (see also Chapter VI.).

Modern Work.—Faience, chiefly in blue and white, is still made at Delft by Thoovt and Labouchère. The mark is the name of the firm, impressed, and sometimes the device given below. The vast majority of so-called "Old Delft" is, however, produced in Paris.

Mark of factory at Delft, Thoovt and Labouchère.

DELFT MARKS.

The number of Delft marks is very large, but the four pages given here are representative. In *Chaffers* there is a list of Delft potters, with their dates from 1614 to 1813; the majority of the marks given are potters' signatures, initials, or devices. This work, and also M. Havard's great book, *Histoire de la Faïence de Delft*, should be referred to by collectors especially interested in Delft.

Jacobus Pynacker, 1672

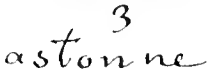
Johannes van der Wal, 1691.

Jan van der Buergen

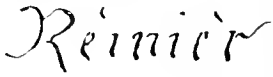
Gerrit Kam, 1674.

Adrian Pynacker 1690.

C. Witsenburg, 1696.



Pieter Poulisse, 1690.

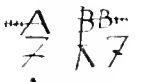


Renier Hey, 1697.

Ary Jans van der Meer, 1671

Fh. Witsenburgh, 1696. de witte Star.

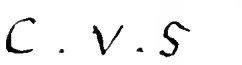
Willem Kool, 1697



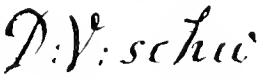
M Gouda, 1671.

Jacobus Kool, 1676.

Joh. Knötter, 1698.



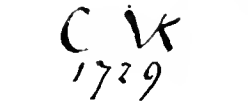
Corn. van Schagen, 169;



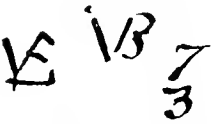
Dirck van Schie, 1679.

de Roos.

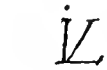
Joh. Groen, 1683.



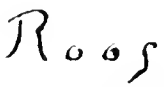
Corn. van der Kloot.



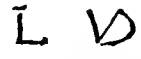
Jan v. d. Buergen, 1695



Jan van der Laen, 1675.



de Roos.



Lucas van Dale, 1692

Lucas van Kessel, 1675.

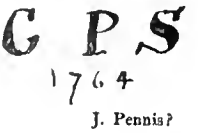
Amerensie van Kessel, 1675.

Dirck van der Kest de boot.

de blompot.

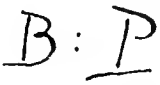
P. Verburg, 1759.

Q. Kleynoven, 1680



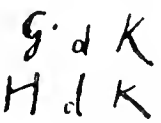
J. Pennis?

Joh. Gaal.

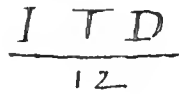


P. Verburg.

Kornelis van Dyck,

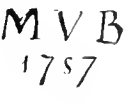


H. & G. de Koning

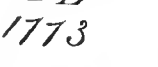


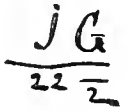
J. T. Dextra.

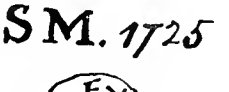
A. Kruisweg, 1759.

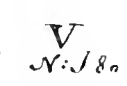


Joh. Pennis, 1759.

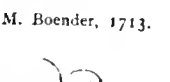




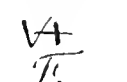


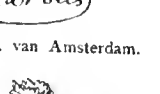


Martin Gouda, 1675

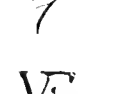


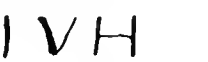
M. Boender, 1713.



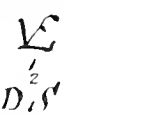


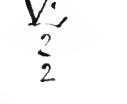
L. van Amsterdam.



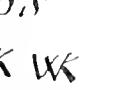


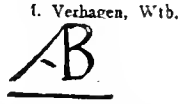
J. Verhagen, 1759.





I. Verhagen, Wtb.





Ary Brouwer, 1699.

Joh. Gaal

v. d. Even?

H:S.T

K

R
R÷I
1765

D.M

I.G.V
1768

B F S

H v S
1781

V I ⊞ ✱

D
18

J v o H
3

J E

K: D

Suter Van der Even.

R$

R

M.V.B
1757

K v K
1731

G D G
1779

K

F/180

S.J.8.
✱

W

V R H

H·

W.D.

P.V.D.S.
A° 1754.

Jan Decker
1698.

G
K

1763
Z
4

AP

I·D·P
1698

180

ADB
ANNO
1774

C.D.G.

VL P

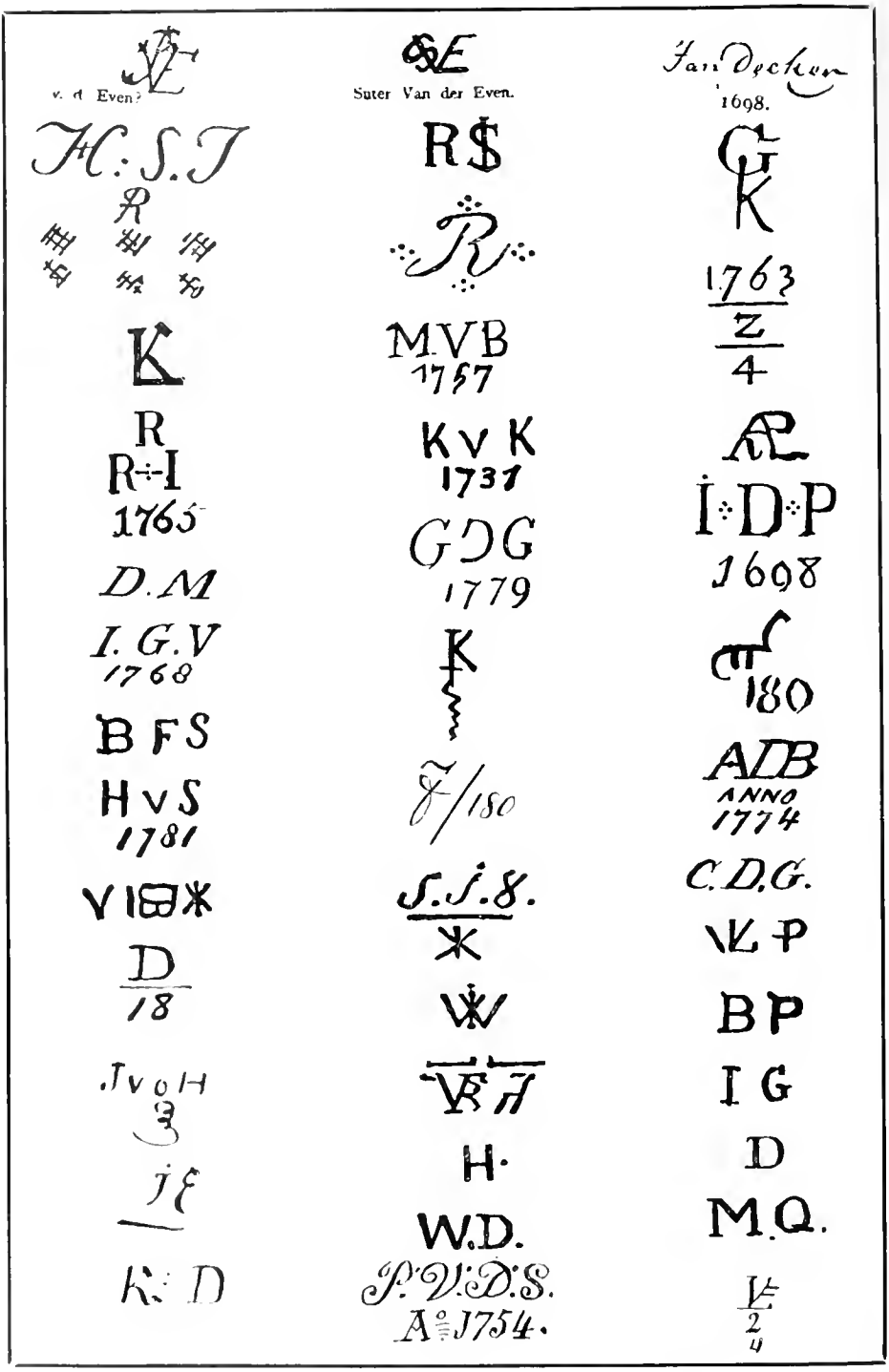
B P

I G

D

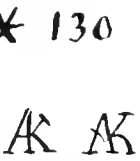
M.Q.

VE
2
4



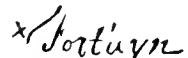
De Klaauw
Lambert Sanderus, 1764

De Roos
D Van der Does, 1764



De Drie Klokken
W Van der Does, 1764.

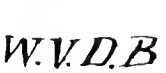
Paris Claude Révérend.



T'Fortuyn.

Révérend?

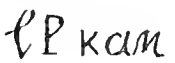
De Witte Ster
A. Kiell, 1764

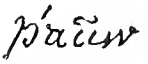


W. Vander Briel.

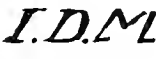
Révérend?

De Vergulde Boot
I den Appel, 1764.





S. P. Roerder?

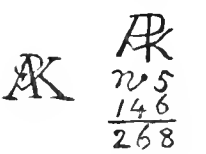


De Paauw 1651

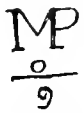
De Lampet Kan–
G. Brouwer, 1764.

de dubbelde Schenkkann
T. Spaandonck, 4764

de twe Wildemanns
W. Van Beek, 1764.



Keyser and Pynaker 1680



Johannes Mesch, 1680.

De Metaale Pot. 1689

De Witte Ster.

Jans Kuylick, 1680

DE MORGAN & Co.

A modern firm of potters was established at the Sands End Works, Fulham, in 1888, by Mr. William de Morgan and Mr. Halsey Ricardo, an architect. The productions are principally lustre-ware in imitation of Hispano-Moresque, and pottery in the Persian and Dutch styles, and as such they are both artistic and successful. Marks: The name and address of the firm, and the device given in the margin.

Mr. de Morgan relinquished potting about 1898 and has since become a successful novelist.

DERBY.

It is not known when the manufactory of pottery first commenced at Derby, but it was before 1750, when Messrs. John & Christopher Heath were the proprietors of the Derby Pot Works. This firm became bankrupt in 1780, and the stock was sold. The Derby Porcelain Works were started in 1751 by William Duesbury of Longton, Staffordshire. It is said that he learned the secret of china-making from a Frenchman named Andrew Planché, who had for some time resided in Saxony, and who settled in Derby about 1745. Mr. Jewitt quotes from a draft deed of partnership in his possession, made between William Duesbury, an enameller, John Heath, gentleman, and Andrew Planché, "china maker," dated 1st January 1756, and suggests that as the partnership-deed draft was never duly executed, and as Planché's name does not occur in any future papers, he was by some means or other turned out of the concern after all the information he could give, had been obtained. Heath appears to have been the capitalist, and Duesbury to have found the ability and energy necessary to make the business a profitable and successful one.

The site of the manufactory was in Nottingham Road, since built over by the Midland Railway Co., and under Duesbury's management the "output" of the factory would appear to have grown rapidly. In 1763 a consignment of goods sent to London for sale, consisted of 41 cases of china, and realised the sum of £666, 17s. 6d. We give the contents of some of these cases, and it is interesting to compare the prices with those given at the present time for pieces similar to those named.

CHELSEA-DERBY
PORCELAIN VASE.
WITH *Biscuit* HANDLE
[illegible]
[illegible]

CHELSEA-DERBY PORCELAIN.

A garniture of Vases and Ewers, pale blue and gold stripes, with medallions of subjects and landscapes. In CAPTAIN THISTLETHWAYTE'S collection.

Box No. 41 contained—

8 large Flower Jars . . .	at 21s.	4 large Pigeons	at 7s.
3 large Inkstands	,, 42s.	12 small Rabbits . . .	,, 2s.
1 small do.	,, 24s.	12 Chickens	,, 2s.
4 large Britannias	,, 36s.	16 small Baskets	,, 2s. 6d.
6 second sized Hussars . .	,, 12s.		

No. 31—

4 large Quarters	at 40s.	6 Miltons	at 42s.
4 Shakespeares	,, 42s.	24 Bucks on Pedestals . .	,, 2s. 6d.

In 1769 Duesbury purchased the whole stock and plant of the Chelsea factory, which was sold off in that year, after the proprietor, M. Nicholas Sprimont, had advertised the concern for sale in 1764 and again in 1769. (See CHELSEA.)

There appears to have been some dispute afterwards, respecting certain articles which the vendor contended should not have been included in the sale.

For some fifteen years Duesbury carried on the two factories, and this is the period known as "Chelsea-Derby," the marks of which are given below. It was during this time that some of the best china was produced. The models of both factories seem to have been interchanged, and therefore we find occasionally a well-known Chelsea model with the kind of decoration more generally ascribed to Derby. The beautiful ground colour of crimson-lake was introduced during this period, and also a very refined and delicate form of decoration known as "gold stripes," generally relieved with round or oval medallions of beautifully painted pastoral or mythological subjects on one side of a vase, and landscapes on the reverse. (See full-page illustration of set of five vases and ewers.)

The productions of the Chelsea-Derby factories were disposed of by periodical auctions, and in a useful work of reference,[1] which Mr. Nightingale has contributed to the collector's library, one can see in the reprints of Mr. Christie's catalogues the descriptions and prices realised at this time. These prices now would be represented approximately by substituting pounds for the amount in shillings for which they were sold at the time of their production at the factory.

About this date, 1773–1785, Mr. Duesbury had a London house in Bedford Street, Covent Garden, and the business appears to have been conducted in a very able manner, considerable assist-

[1] "*Contribution to the History of Early English Porcelain, from contemporary sources*," by J. C. Nightingale.

ance being rendered in the management by the eldest son of the proprietor, who became partner a few months before his father's death in 1786. The younger Duesbury seems to have applied himself very closely to the improvement of the manufacture, and to have received considerable support from Royalty and the Court, models being lent by the Duke of Newcastle and Lady Spencer, and sketches by Lord Lonsdale. Those table services which are now so well known for their decoration of landscapes in medallions, may be assigned to this date. Mr. Kean,

Cup, Cover, and Saucer of Crown Derby, blue and gold border (British Museum).

sometime partner in the firm, managed the business for a short time after Mr. Duesbury's death in 1796.

Kean married Duesbury's widow in 1798 and continued the directorship of the factory until his stepson, grandson of the original William Duesbury, took on the management.

In 1815 the premises were leased to Robert Bloor, formerly clerk to Mr. Duesbury, and though by the sale of many indifferently-finished specimens he became rapidly rich, the decline of the Derby manufactory may be traced from his assumption of the management. The London house at this time was 34 Old Bond Street, where Mr. Courteney sold the productions consigned from Derby.

Mr. Bloor died in 1849; the stock-in-trade was sold to

Mr. Samuel Boyle of Fenton, and the buildings were pulled down.

The business seems to a certain extent to have been continued by Messrs. Locker & Co., but at different premises. They were in turn succeeded by Messrs. Stevenson, Sharp & Co., in 1859. Mrs. A. R. Macdonald has a cup and saucer with a landscape, partly painted and partly printed, marked with Stevenson's name,

Old Crown Derby Dwarfs (in the collection of Mrs. A. R. Macdonald). The colouring and details of the decoration of these quaint Derby figures varies considerably. Colonel Pownall made a collection of some twenty-seven different varieties, which were sold at Christie's in 1909 and realised over £500.

and a three-masted ship stamped in the paste. The firm afterwards became Stevenson & Hancock, and on the death of Mr. Stevenson in 1866, Mr. Sampson Hancock became the sole proprietor, and his successor still continues to produce Crown Derby china upon the old lines. His table services are fairly good reproductions of some of the old patterns, and the work is carefully executed. As the letters S. H. in the adopted mark serve as well for Sampson Hancock as for Stevenson & Hancock, it has not been altered. It is of interest to note that the present

Mr. Hancock's great-great-grandfather was the original Mr. Duesbury's apprentice.

The paste of the old Crown Derby porcelain is fine, white, and soft, and many of the landscapes and flower-pieces are admirably painted. The finest of the latter are by the hand of William Billingsley, the pupil of Zachariah Bowman, who was one of the best landscape and flower artists of the Worcester factory. The beautiful *biscuit*, of Derby, is worthy of special notice, and some admirably modelled figures are in existence, rivalling in many respects the *biscuit* of Sèvres.

Indeed it is only fair to say of the very best specimens of old Crown Derby, and of the finest Chelsea-Derby, that both as regards paste and decoration one may compare them in every way to good Sèvres china. As, however, in distinct contrast to Sèvres, a good deal of Crown Derby china was made for sale, and therefore quickly and imperfectly finished, it must be emphatically pointed out that the above comparison is only intended to apply to the finest specimens of vases and services, which were probably made as orders from the art patrons of the time, who were prepared to pay for the best workmanship of which the factory was capable.

A distinctive feature in the decoration of the tea and coffee services is a beautiful transparent full blue, generally used as a border, relieved by gilding; the cups were often fluted.

Specimens with medallions of landscapes or figure subjects, on plain self-coloured grounds, are much appreciated. The colours are mostly lilac, pale and dark blue, pink, green, and, rarest and most beautiful of all, canary yellow.

As regards the colour of the marks, they occur in red, blue, and puce. A general impression prevails that the puce mark indicates the best specimens. We do not know that there is any ground for this, but certainly the puce mark is found on some of the best. The Chelsea-Derby period from 1769 to 1784, when Duesbury owned both factories, has been noticed under CHELSEA (*q.v.*).

THE CROWN DERBY PORCELAIN CO.

A joint-stock company was formed in 1875, having a capital of some £67,000, to carry on upon a large scale the old industry of Derby. Mr. Edward Philips, formerly of the Worcester factory, was managing director, Mr. W. R. Ingram, sculptor, was modeller, and the shareholders were mostly local gentlemen. A factory was

built upon the site of the old workhouse, and under the title of The Crown Derby Porcelain Co., business upon a considerable scale was commenced, the mark of D in reversed cyphers surmounted by a crown being adopted.

In 1890 the Company obtained permission to use the prefix "Royal," and the mark was thereupon slightly altered.

The productions of this Company are very decorative, but little attempt is made to copy the old models.

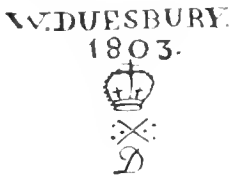
Since the first edition of this book was published, Mr. William Burton's valuable *History and Description of English Porcelain* has appeared and should be consulted. Professor Church's *English Porcelain*, Mr. Bemrose's, *Bow-Chelsea and Derby Porcelain*, and the useful guide-book to the British Museum collection by Mr. R. L. Hobson should be referred to. Mr. John Haslem's book also contains many useful references; he was employed at the factory, and his book gives the original prices at which the different groups and figures were sold at the works. Many of these have a number scratched in the paste, and by this, and the description given by Haslem, they can be easily identified. Many Derby groups and figures bear no other mark save this number, and in some cases the "first," "second," or "third" size are also incised. The late Major-General Astley Terry had a biscuit group of Mazeppa which is incised with the words "G. Cocker, Derby."

The following marks are arranged chronologically so far as possible:—

(Generally scratched in the paste.)

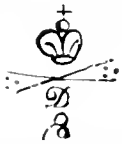
The above marks, intended to represent a four-legged stool,

are evidently the copies of a Chinese mark which is given by Chaffers. It occurs very rarely, and on specimens of early date.



Crown Derby.

Derby. Early mark.



Both marks generally stencilled in red.

SAMPSON HANCOCK in 1859.

Imitation of a Sèvres mark found on Derby of "Bloor" period.

Mark of New Crown Derby Manufactory (1875)

Present mark of Crown Derby Factory, adopted 1890.

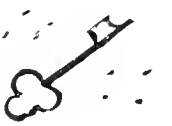
DESVRE (PAS-DE-CALAIS).

Somewhat coarsely painted pottery was made here in the sixteenth and seventeenth centuries. The name of the place was used as the mark, and sometimes the letters D.P. for Dupré Poulaine, who carried on the factory up to 1732.

DIHL (see ANGOULÊME).

DIJON (see PREMIÈRES).

DIRMSTEIN.



A factory, known as the Bishop of Worms' Faience Factory, was established here before 1774, to which Herr Ernst Zais attributes this mark:

The manufacture ceased in 1788.

DIRUTA (see MAIOLICA).

DOCCIA.

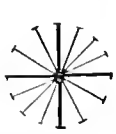
In 1735 the Marquis Carlo Ginori commenced the manufacture of porcelain at the Villa Doccia, near Florence; the *fabrique* has been continued by his successors up to the present day.

The present proprietorship of the Ginori manufactory is vested in a limited company, "Richard Ginori," employing a great number of hands. In the International Exhibition of Turin 1911, this company had an important exhibit of very

highly finished porcelain which received the Grand Prix. The author, who was a member of the jury of awards, was informed by the manager that the gold mark, "Richard Ginori," was only placed on the specimens actually decorated at their own works, which are situated about six miles from Florence.

The earlier productions of Doccia are well worth acquiring. Collectors who are acquainted with the characteristics of old Venetian china will find many points of similarity between the two styles. The decoration is generally on a white ground with landscapes in medallions, Italian peasants, views of towns and buildings, or single figures. A favourite style of decoration is to paint the centre landscape or subject in a reddish-pink colour, while a broad band of deep blue relieves the border. Doccia china is generally found in parts of table services, vases very rarely, and figures or groups still more seldom.

In 1821, when the works at Capo di Monte were discontinued, a large quantity of moulds were acquired for the Doccia factory. Since that time the output has consisted principally of copies of Capo di Monte china, including the marks, many of the pieces being wonderfully good imitations. Excellent copies of sixteenth-century majolica are also made here. The mark on the earlier specimens is generally a star, adopted from the arms of Ginori; this mark is almost identical with one of the Nove marks, and it is well-nigh impossible to distinguish between them. A great deal of Doccia is unmarked.



Established 1735.

Fanciullacci.

GINORI
XVIII. Century.

XVIII. Century.

DOE AND ROGERS

Doe and Rogers were painters for Chamberlains of Worcester; their names are occasionally found either together or separately on specimens, of course referring only to the decoration (see WORCESTER).

DRESDEN VASE (EARLY PERIOD).

Yellow ground with panel of Chinese decoration, marked A. R., the Monogram of AUGUSTUS REX, circa 1720.

In the collection of MR. CHARLES HARDY.

DON POTTERY (NEAR DONCASTER).

These works were established about 1790 by John Green, a partner in the Leeds factory (*q.v.*). His ware was very similar to that made at Leeds. After various changes in the firm, the factory was bought in 1834 by Mr. Samuel Barker, by whose descendants it is still carried on. The mark used since 1834 is a demi-lion rampant holding a flag, inscribed DON, and underneath, POTTERY; and sometimes the name BARKER, and an eagle displayed on a ducal coronet.

DON POTTERY.

GREEN.

DON POTTERY.

Established 1790, by J. Green; in 1807 Clark joined.

DORNHEIM

Herr Jännike ("*Grundriss der Keramik*") gives the following mark as that of Kock & Fischer, faience manufacturers, of Dornheim. Doubtless many pieces have been sold for Dresden, the mark of which it closely resembles.

DOULTON WARE (see LAMBETH).

DRESDEN, SAXONY.

The credit of what may be justly termed the second invention of the manufacture of hard porcelain belongs to Saxony. It is true that the Portuguese merchants had, as early as the sixteenth century, introduced Chinese porcelain very generally into Europe, but the mode of its production was quite unknown. The process was discovered by John Böttger, an apothecary's assistant at Berlin, who, being suspected of alchemy, had fled to Saxony to elude persecution. His secret being deemed of importance by the King-Elector, a manufactory was established at Meissen in 1709, where, after a number of experiments had been made, the desired porcelain was at last produced. In the British Museum some specimens of Böttger ware are labelled 1706. These earlier specimens—now very rare, and called after their producer—were of a dark red colour, something like jasper, and were only ornamented by the gilders or silversmiths of that time; and as a suitable glaze by the enamelling process

had not then been adopted, the polished surface was obtained by means of the lathe. The Franks collection contains several good specimens of Böttger ware, with both gold and silver decorations. A fine white earth was discovered later from which the first really fine porcelain was manufactured. Augustus the

DRESDEN FIGURES. (Acier's modelling.)
(In the collection of Mr. H. Manfield, M.P.)

Strong, Elector of Saxony, who has been termed the "King of China Maniacs!" took the greatest personal interest in this novel art, and to his royal support we are indebted for many of the finest old specimens that now adorn the gallery at Dresden, or are to be found in some of our best private collections.

It is a historical fact that Augustus Rex presented William I.

of Prussia with some dragoons, completely equipped, in return for twenty-two enormous vases, still to be seen in the royal collection at Dresden. Böttger, the first director, died at the early age of thirty-seven, and he was, in 1722, succeeded in office by Höroldt or Herold, who introduced into the decoration the intricate gilded borders and medallions in the Chinese style, by which that period is known. To this time belong those charming services decorated first with Chinese subjects, and afterwards with seaports marked with the letters K.P.F., K.P.M. ("*Königlichen Porzellan Fabrik or Manufactur*"). The productions of Höroldt's time are also distinguished by the size of the swords (the mark of *fabrique*) which are smaller, and connected by the hilts.

Potpourri Vase, Old Dresden Porcelain (coll. Duke de Martina).

It was previous to 1740 that the beautiful ground colours, canary yellow, apple green, lilac, marone or claret colour were introduced, and we find these accompanied by carefully painted subjects in miniature, with elaborate lace-work framings of fine gilding. Vases, table services, and various dainty cabinet specimens of this period of the factory must always command the admiration of the collector. The ground-colours are generally painted on the *under* side of cups and saucers, as in the case of the old Chinese ruby-backed plates; doubtless the idea was copied from the Oriental designs.

Occasionally one finds gilders' marks, either numerals or initials in gold, on these early pieces, which bear no other mark, and at others they accompany the K.P.M. or K.P.F.

In 1731, Joachim Kändler, a sculptor of great merit, superintended the modelling, and introduced wreaths, bouquets of flowers, chandeliers, vases and animals.

Kändler also began a colossal statue of Augustus II., but had only completed the head, when the works were stopped by the war, during which, in 1745, Frederick the Great attacked Dresden; many pieces were seized and sold, and the electoral archives plundered. In 1759, too, the manufactory was again

a severe sufferer from military pillage, Meissen being the battle-field between the Austrians and the Prussians.

Dresden figures during the time of Kändler, and also during the King's period, were made for mounting in ormolu, as was the fashion of the time. Clocks and candelabra of ormolu with scroll feet and china flowers, have a Dresden group, figure, bird, or animal, as embellishment. As in such cases the base of the figure would be hidden by the mount, the mark on pieces intended for mounting, will be found at the *back* of the figures, near the base. Figures of this kind are invariably of good quality. Groups of Amorini representing quarters and seasons, allegorical figures in sets, and some fine portrait groups of contemporaneous celebrities, are among the best of his productions. The famous groups and figures representing Countess Kosel, Count Brühl, and Augustus II. are excellent examples.

Belonging to this class of figure work, are the famous crinoline groups and harlequin figures, which within the last few years have so much increased in value. There is a further reference to this particular kind of group at the end of this notice.

The harlequins, quaint, humorous, strong in modelling, and forceful in colouring, belong to the same category. Some thirty years ago the writer assisted the late General Randolph to form a collection of these figures, which then cost from £10 to £20 each. At the sale of his collection in 1901 these figures realised three or four times their cost to the General, and several of them are now in the valuable collection of harlequins formed by Mr. Francis Baer, and the illustration opposite is from one of them.

Kändler's work is marked by bold and vigorous modelling, and has been termed *baroque* as distinguished from the *rococo*, which was contemporaneous with the last forty years of his career, and which continued after his death in 1775. This rococo style was affected by a French sculptor named François Acier, and there is said to have been so much friction between the two eminent artists that it was arranged that each of them should select one-half of the designs for the new models.

The work of Acier is distinguished from that of Kändler as being less bold and more delicate and dainty. His subjects include Arcadian shepherds, musicians, mendicants, Cupids in various costumes, with scroll bases of a lighter character than those of Kändler, and reproducing the prevalent Louis Quinze taste in decorative modelling. The series of figures known as

the "Cries of Paris" and the monkey orchestra, are among the recognised Acier models.

Acier retired on a pension in 1790, and towards the end of his career the style of decoration had altered from the rococo scrolls of Louis Quinze taste, to the more severe lines of the Louis Seize period. This change is reflected in the altered models

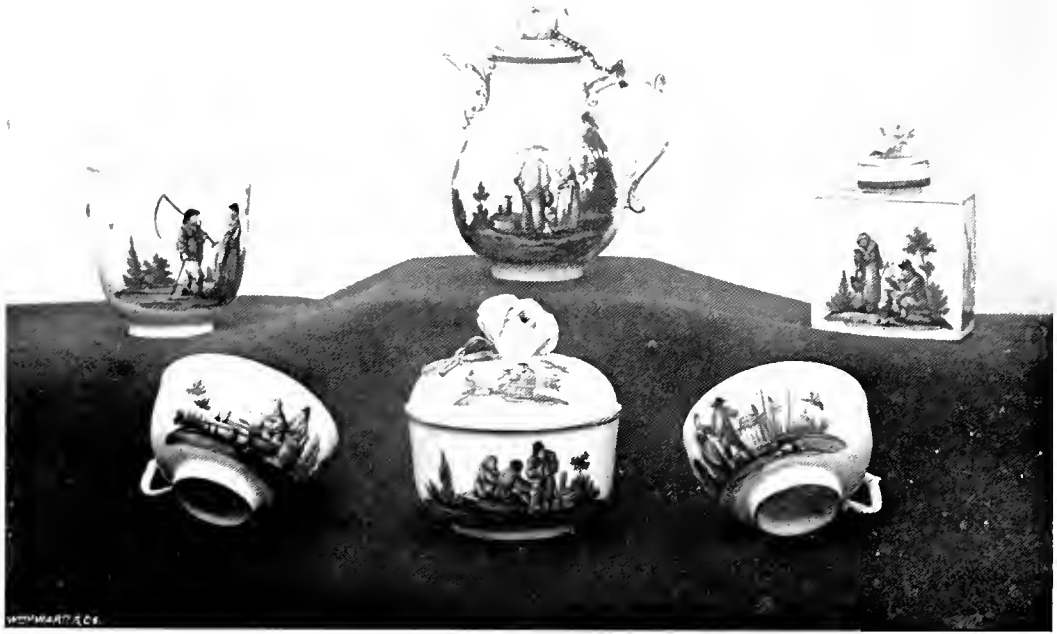
Dresden Harlequin in Mr. Francis Baer's collection, reprinted from the *Connoisseur*.

of the Meissen factory, and instead of scroll bases of groups and figures, we have round or square pedestals ornamented with beads or festoons. The shapes of the vases, too, are now of classic form instead of rococo—and the decorations, which in the earlier time consisted of landscapes after Vernet, Boucher, and Watteau, are now varied by wreaths, medallions framed in laurel garlands, festoons, and classic emblems. This transition is occasionally exemplified in the mounting of a Kändler figure or group, on a base of late Louis Seize design. The services of this

time are still painted in subjects taken from the pictures of Watteau, Boucher, Nicholas Berchem, and contemporary artists, and the ground colours, instead of being plain as formerly, are

Dresden Tankard with embossed silver mount, decorated with medallion portrait of Handel. Date *c.* 1759, in Mr. Herbert Young's collection.

variegated with a pattern in some cases resembling the salmon scale familiar to us in the Worcester decoration. Cups and saucers are quatretoil shaped, and the coffee and tea-pots are "lobed" to match. Birds were a popular form of decoration,



DRESDEN PORCELAIN.

Portion of Tea and Coffee Service, Höroldt period.
In the collection of Mr. Harry Manfield, M.P.

made fashionable, it is said, by the publication about this time (1778) of Buffon's *Natural History*. The ordinary table services, painted with flowers, fruits, and birds, were finished with an ornamental basket pattern border pressed in a mould.

Dates are rarely found on old Dresden china, but one occasionally finds pieces or services which were made for certain exalted persons, and these give us an approximate date. The tankard (p. 184), which has a medallion portrait of Handel, is an example of this class, and has been selected for illustration. The great composer was a native of Saxony, and died 13th April, 1759, when doubtless this piece was made in commemoration. The allegorical figures of Music, which support the medallions, are in quaint Oriental costumes, which, but for the portrait giving us a date, would have caused one to appropriate the piece to a period some twenty years earlier. It is in the collection of Mr. Herbert Young. These dated specimens are valuable in determining the various kinds of decoration employed, showing the changes of style, and in the Franks collection so frequently referred to in these pages, there are no fewer than fourteen dated examples. Dr. Brinckmann in his work on this factory has quoted an interesting price list which was issued in 1765 giving the names of the various patterns produced at Meissen.

Upon the restoration of peace, Deitrich, a native painter of some eminence, was employed, but from this time the concern was unable to pay its expenses, and became a heavy drain on the King's private means. The period which followed was under his Majesty's immediate directorship, and is known as the King's period (1778); it is indicated by a dot between the hilts of the swords, from which mark it has also acquired the cognomen of "Saxe au point," and specimens produced at this time are generally of good quality.

The Marcolini period, so called from the directorship of Count Marcolini, which commenced in 1774 and lasted until 1814, is indicated by a star between the sword hilts, and very frequently a numeral, generally "4," in blue. The decoration of this time is very rich, the deep *gros bleu*, or *bleu de roi*, being much used as a ground-colour, while groups of mythological figures and landscapes are very carefully painted.

In addition to the productions of the periods of the directorates alluded to, the porcelain was sometimes sold by the factory in the white, and decorated by private firms and individuals. There is in existence a small number of specimens, chiefly parts

of a tea-service decorated by one Baron Busch, who is said to have invented a method of engraving the porcelain with a diamond and then rubbing in a black colouring matter which gives the effect of fine etching. The Duke of Brunswick possessed a service of this

Dresden Vase, blue encrusted flowers, with Watteau subject on gold ground, mounted in richly chased gilt bronze (Jones Bequest, Victoria and Albert Museum).

work which was valued at £10,000. Single specimen cups and saucers are to be found in private collections. There is one in the Franks collection, and another in that of Mr. Charles Borradaile.

Another painter in black on Dresden porcelain was Preussler, of Breslau, and a cup and saucer attributed to him is now in the British Museum; it was formerly in Dr. Fortnum's collection.

Coming to a much later period, within the last fifty years a great quantity of Meissen porcelain was decorated in the town of Dresden, by firms whose names are now almost forgotten, but who, twenty or thirty years ago, did an extensive trade in decorating Meissen china, generally imparting to it the effect of an earlier period of decoration. Many such pieces now come into the market, and puzzle those who are not intimately acquainted with the peculiarities of the genuine old Meissen decoration of the more desirable periods.

The present directors still manufacture from the old models and occasionally add new ones. The more highly finished specimens take rank with other modern productions of the highest standards, but the general output of the factory has fallen out of favour on account of the excessive colouring and high glaze, which do not please the fastidious taste of the collector, while those who buy china simply for ornament are satisfied with the cheaper imitations made in Paris, and at Potschappel, Coburg, and other German towns.

Milk-pot of Dresden Porcelain.

These imitations have marks very similar to the Meissen *fabrique* marks, and until lately no steps were taken by the royal factory to check this injury to its trade and reputation. During the last few years, however, their trade marks have been strictly protected, and there have been several prosecutions under the "Merchandise Marks Act," which has rendered the selling of china with forged marks a serious offence.

At the present time really fine old Meissen china is exceedingly rare, and the prices realised are very high. The finest private collection, second only to that in the Japan Palace of Dresden, is the one formed by the late Hon. W. F. B. Massey Mainwaring, and for many years exhibited at the Bethnal Green Museum. This collection was purchased by Mr. King, a South African millionaire, for the large sum of £30,000.

As regards the prices of single specimens, the highest are given for groups of figures in masquerade or fancy costume, particularly for those which are termed "crinoline" groups. These fascinating specimens generally consist of a lady dressed in the farthingale or hooped skirt, which was fashionable in

the seventeenth century, attended by a negro page, and not infrequently holding a toy pug-dog, and a fan, while one or more lovers in gorgeous raiment, including brilliantly coloured knee-breeches, pay court to her.

In the sale of Lord de Grey's collection in 1902, a group of this kind realised £1050, and since then groups of this description when perfectly genuine, have fully maintained this value.

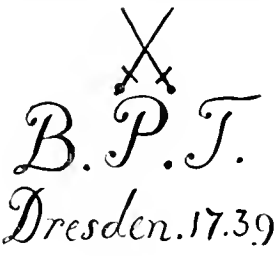
For groups of this kind to bring such exceptionally high prices, all the colouring must be original, that is of the same period as the china itself. Owing to the high value of the productions of this early period of the old Meissen ware, not only are modern imitations made to impose on inexperienced collectors, but old groups of poor and insipid colouring, or "in the white," have been redecorated with the bright crimsons, yellows, blacks, and other strong colours for which the finest groups are remarkable. A special reference to the imitations of these valuable groups will be found in the chapter on "Hints and Cautions."

Impressed marks of Böttger.

DRESDEN (Meissen).
Augustus Rex. 1709-1726. This mark is the original monogram of Augustus Rex.

DRESDEN. Wand of Æsculapius. Established c. 1712. Porcelain for sale, 1715-1720.

Used 1716-1720.



Impressed mark found on Dresden *Biscuit* of the Marcolini time.

M.P.M.

The initial letters of Meissner Porzellan Manufactur.

Very scarce mark, the monogram of Frederick Augustus.

This mark was used on a service made for the Countess Kosel, the King's favourite, who was disgraced in 1713 and died in 1733.

K.H.C.W.

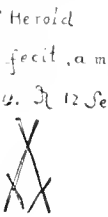
The meaning in English of these letters is "The King's Court Confectioner, Warsaw." One of his Majesty's palaces was in Warsaw, and a service marked with these letters was made for use there.

K.P.M.

Konigliche Porzellan Manufactur.

These two initial letters are on some vases also bearing the crossed swords in the Royal collection at Windsor Castle.

This mark occurs on some small Dresden cups and saucers, copied from Japanese models, one of the saucers of the set being evidently of Japan porcelain, the rest of them Dresden. They are in the collection of the Rev. Armstrong Hall.



Herold's period, 1722-31.

King's period, 1770.

Marcolini period, 1774–1814.

Mark used since the "Marcolini" period, and at the present time, and generally accompanied by a number scratched cursively on the paste. The number is for reference in the factory books.

Special Marks on Specimens in the celebrated Collection of China in the Japanese Palace at Dresden.

Collectors will have observed upon some early specimens of Dresden and also on some pieces of Oriental porcelain certain letters and numbers, not *fabrique* marks, but scratched in the paste by a diamond point such as N=25 or N=/. 96. These were special marks which corresponded with the Inventory of the Royal Collection, and are said to have been used to prevent the courtiers from abstracting specimens from the Palace. Sir A. W. Franks in his comments on the copy of this inventory, which was dated 1779, mentions that it consisted of five volumes, and was compiled from documents of an earlier date. As the collection increased duplicate specimens were sold to make room for others, and these sales will account for the specimens, bearing these otherwise mysterious marks, which from time to time come into the market.

NOTE.—Much misapprehension has arisen respecting the nick or cut in the paste across the mark (swords). One such cut signifies that the white china was sold as white, and therefore has been coloured in some outside *atelier*. In some cases, however, this after-colouring is exceedingly clever, and gives the specimen the appearance of a genuine old piece.

Either one or more such "nicks," not across the swords but above or below them, signifies some defect in the piece, but these defects are sometimes so slight as to cause little or no difference in the value of the article so marked.

The best known of the private firms in Dresden, as distinguished from the Royal or State factory, were Wolfsohn and Meyers. The former adopted some fifty or sixty years ago as a *fabrique* mark the monogram of the Royal founder of the Meissen factory, as in the margin, and this is sometimes used to deceive inexperienced collectors, and induce them to purchase the comparatively modern imitation, bearing the mark in the margin, for the veritable "Augustus Rex" early pieces, which are very scarce and valuable.

This monogram of Augustus Rex should be carefully compared with that on page 188, which is the one marked on the early specimens of the real Meissen.

Some few years ago the Royal factory obtained a decision in the German law courts prohibiting the use of this mark, and the firm then adopted another mark, the letter D, or the word "Dresden," surmounted by a crown—sometimes called Crown Dresden.

Another mark which we sometimes find upon Dresden china of some thirty or forty years ago, is that in the margin, used by Meyers, the second manufacturer alluded to, the initial letter M being that of his name, and the bar across the swords indicating a difference from the Royal Meissen Factory. Another mark, very similar to this, is that with the letter S between the hilts. This is an early mark of M. Samson of Paris, the famous maker of imitations. There were other makers and decorators of "Dresden," one being a man named Thieme, who adopted his initial letter as a mark, but many of his productions bore also, or instead of, an imitation more or less exact of the crossed swords. (See also Chapter VI.)

The mark in the margin is given by Chaffers as that on some modern Dresden sceaux in the late Lord Cadogan's collection. The crossed swords mark of Meissen is also found on the work of other factories, notably of Worcester and of Derby. Some of the Thuringian factories, Limburg and Closter Veilsdorf, also used the mark for a short time, and we know that it was discontinued after a strong protest from the Saxony authorities. While the Worcester and Derby specimens with this mark are easily identified, these German pieces have much more in common with old Meissen, and are likely to be mistaken.

DUBLIN.

Captain Henry Delamain appears to have established a factory of earthenware here, some time prior to 1753. It is not known what mark he used. A considerable quantity of table ware, much resembling Leeds ware, is marked with a harp and crown, and the name Dublin. Donovan, whose name sometimes occurs, was not a manufacturer, but he decorated all sorts of pottery, and used his own name, as well as imitating various marks.

Dublin

Uncertain. About 1760

DONOVAN.

Donovan, Dublin.

1790. Donovan, a decorator only.

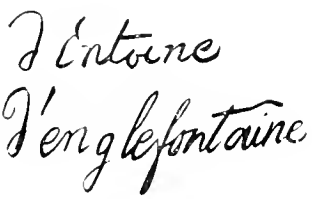
EISENACH.

Herr Jännike gives the following as the mark of A. Saeltzer, a maker of faience at Eisenach.

ELBOGEN, BOHEMIA

A factory was established here in 1815 by M. Haidinger, but little is known of it and specimens are very rare. Hard paste. Mark, an arm holding a sword, impressed in the paste. (See BOHEMIA.)

ELERS WARE (see BRADWELL).



ENGLEFONTAINE.

Herr Jännike gives the following mark for pottery made here.

EPERNAY.

Enamelled faience was made here in the seventeenth and eighteenth centuries. Some pieces are marked with the word "Epernay" in raised letters.

ESSEX POTTERY (see also HEDINGHAM).

ESTE, NEAR PADUA.

Faience and porcelain were both made here from the middle of the last century down to a recent date. Several firms appear to have had works in the locality. The following marks are known:—

D. B. are the initials of Domenico Brunello; G. F. of Girolamo Franchini. The name of Fabris also occurs.

Lady C. Schreiber's *Journals* mention the purchase of a

pair of fine figures of this factory of the Virgin and St. John, both marked ESTE, and one of them with date 1783, the mark being stamped in the paste. They are now in Lady Bessborough's collection.

ETIOLLES, Dept. Seine et Oise.

A small factory, established by Jean-Baptiste Monier in 1766, near Corbeil, where both soft and hard paste porcelain were made. The mark is composed of letters, MP., joined together, and sometimes the word Etiolles in full. The specimens of this factory are very similar to those of many other French *fabriques* of hard-paste porcelain. It is sought after chiefly for its rarity.

The monogram MP. stands for Monier et Pellevé, the former being the founder, and the latter associated with him.

A service of this *fabrique*, dated 1770 and marked "Etiolles, Pellevé," was purchased by Mr. Samuel Litchfield (the author's father) some thirty-five years ago. After many changes of ownership, the various pieces were sold separately, and they now occasionally come into the market. The mark is scratched in the paste very lightly, and being without colour, is easily overlooked. A specimen of this service is in the Franks collection.

Fabriano (see Majolica).

FAENZA.

The majolica of Faenza produced at the end of the fifteenth century is perhaps the most highly prized of all the beautiful ceramic productions of the best period of art in Italy, and its characteristics and peculiarities deserve most careful attention and examination by the collector. Generally speaking, the pigments selected are blue and yellow, the ornament sometimes being in blue on yellow ground, and sometimes the reverse. Perhaps the most famous specimen is the beautiful plate with grotesque figures, masks, Cupids, trophies of arms, and a satyr playing on a pipe, with the motto *Auxillium meum de Domino*, and

date 1508, for which M. Adolphe de Rothschild paid £920 at the Fountaine sale in 1884.

Mr. George Salting collected some famous specimens, which are included in his bequest to the nation, amongst others being the Baluster-shaped vase with decoration in blue and deep orange colours, for which he paid £1100.

Some of the best pieces of Faenza majolica are those which are attributed to the handiwork of one Pirote or Pirota, and his mark, which is sometimes the inscription "Fato in Faenza in Casa Pirota," and sometimes a curious device, is very highly appreciated by collectors.

The marks in all their different forms are given fully in *Chaffers*, but are not reproduced here, partly from lack of space, and partly because it is almost impossible to find a genuine specimen for sale except when a celebrated collection is dispersed. Under the notice on MAJOLICA (*q.v.*), there will be found a few representative marks and inscriptions of Faenza as of other Italian majolicas of the time.

The magnificent collection in the Victoria and Albert Museum, formed by Mr. George Salting, should be very carefully studied by the amateur who wishes to add genuine pieces of Faenza to his cabinet. The large edition of *Chaffers*, and Dr. Drury Fortnum's *Majolica*, should be consulted.

A revival of the art of making artistic majolica took place here in 1850, when Professor Farini, having purchased part of the collection of the Museum Passelini, which was dispersed at this time, established a factory, where, owing to his skill and energy, the productions attained considerable excellence. At his death in 1863 he was succeeded by his son Ludovicus, and in 1871 a partial change in the proprietorship took place. The old models and decoration are successfully reproduced, and are of high merit. The marks were an anchor and the word FAENZA, A. FARINI & Co., altered in 1878 to the device of two triangles intersecting each other and the letter F.

FENTON, STAFFORDSHIRE.

This is a large district where pottery has been made from very early times, and in the eighteenth century there were several factories. The most notable of these were those of Thomas Whieldon (at one time in partnership with Wedgwood), John Barker, Robert Garren, and Thomas Green. The last named also made porcelain. A modern factory of encaustic tiles, majolica, &c., was started here by Mr. Robert Minton Taylor, under the style of the Fenton Stone Works. (See also WHIELDON and MASON.)

Marks: the names of the various makers.

Thomas Heath, whose daughter was married to Felix Pratt, had a pottery at Fenton as early, it is said, as 1710, and Shaw mentions one of his plates as "the earlier kind of white ware with blue painting." Palmer of Hanley, and Neale, who both copied Wedgwood ware, married daughters of Thomas Heath.

The Pottery of Felix Pratt, which from 1775 to about 1810 produced excellent ware, marked with the name PRATT and known as "Pratt's ware," was in this district, his works being built on the site of Thomas Heath's pottery. So many pieces are unmarked that they are generally vaguely described as "Staffordshire pottery," but they have some peculiarities which enable us to distinguish them. His jugs have an ornament in relief round the bases and also on the upper parts; busts of Admirals Nelson, Jarvis, Duncan, and other contemporary celebrities are found modelled on these jugs, and a tea-pot in the Victoria and Albert Museum has an equestrian portrait of the Duke of York. The ware is cream coloured with a bluish glaze. Pratt's descendants still carry on the business.

Some other potters who carried on work in the district, and of whom Chaffers gives more particulars, were Phillips, Matthews, John Adams, and a firm named Elkin, Knight, & Bridgwood; Joseph Myatt, who made ware in the style of Wedgwood, had works at Foley near this place. He was one of the devotees of Wesleyanism, and it is said that John Wesley preached to a congregation from his parlour window. Of Miles Mason and his successors we have given more particulars in the notice under MASON.

Specimens of eighteenth-century English pottery are occasionally found bearing the names of various potters given above. At the present time the Crown Staffordshire Porcelain Company carry on a large business in domestic and artistic china at the Minerva Works, Fenton.

FERRYBRIDGE, NEAR KNOTTINGLEY, YORKSHIRE.

Some works were established about 1792 by Tomlinson & Co. Shortly afterwards, on taking into partnership Ralph Wedgwood (son of Thomas, Josiah's partner), they made very inferior imitations of Josiah's jasper and other wares, using the mark "Wedgwood & Co." The works have since changed hands several times. The name "Ferrybridge" was sometimes used as a mark.

FEUILLET (see PARIS).

FLORENCE.

There are two claimants to the honour of the first production of soft-paste porcelain in Europe, their claims being founded upon the authority of two letters written from Venice, one letter mentioning that as early as 1470 porcelain had been made by a potter named Maestro Antonio, the writer sending with the letter, a bowl said to be a specimen of the new achievement. The second letter is of a later date, 17th May 1519, and the writer, an ambassador, in sending to his master, Alfonso d'Este I., a present of an écuelle, attributes the invention to a potter named Leonardo Peringer.

No specimens of this alleged early Venetian porcelain are known to any collector, and therefore we have no trustworthy evidence as to the manufacture of real porcelain, before the date of 1574. Dr. Foresi of Florence in 1857 accidentally found a specimen of Florentine soft-paste porcelain, and after considerable research discovered documents which enabled him to associate the porcelain bottle of his "find" with the records of the *fabrique* which produced it. Mr. C. H. Wylde, in his *Continental China*, has given us a translation from one of these official documents which is of great interest. "Towards the end of the sixteenth century the princes of the House of Medici made experiments in Florence in porcelain, in imitation of that of China. There are still some persons who possess examples; they bear on the reverse the mark of the dome of the Cathedral, with the letter F. to designate the Grand Duke Francis I. as the author of the enterprise. It is also believed that it was continued under Cosimo II., nephew of Francis I., a theory based on a diary of the Court

(*Diario di corte*), in which one reads the record of a solemn fête given at the Pitti Palace in 1613. It is stated in this record that tickets were made of square form of a material called royal porcelain (*porcelana regia*), on which were delineated the arms with the pellets, and a scimitar on the reverse; these tickets were intended to be given to foreign nobles and other gentlemen."

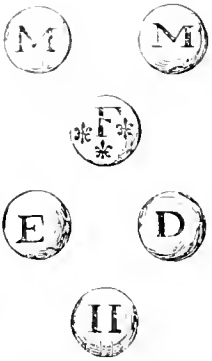
Dr. Foresi was fortunate enough to secure ten specimens, three of which he sold to the South Kensington Museum, where they are still to be seen. The famous bottle which was the learned doctor's first *trouvaille* is now in the Louvre.

In 1896, a charming little ewer, only six inches high, of this very rare *fabrique*, and with the most simple decoration in blue on a white ground, realised the very high price of £304, 10s. This is now in the collection of Mr. George Salting, bequeathed to the Victoria and Albert Museum.

The paste or body of this rare and delicate porcelain is soft and creamy, and the decoration, which is generally in shaded blues, is particularly appropriate, the designs being Italian renderings of Eastern *motifs*. Specimens are exceedingly rare, according to Drury Fortnum, only forty being known to exist.

The mark of a dome, representing the Cathedral of Florence, has sometimes the letter F beneath it: this may stand for Florence, or, as suggested in the translation given above, for the name of the Grand Duke Francis. A very interesting specimen bowl, now in the Victoria and Albert Museum, which was purchased at the sale of the Willett collection a few years ago for sixty-eight guineas, is marked with a date 1638 and the letters G.G.P.F., but whether this is actually from the Florence soft-paste china factory is not certain, since it has been generally considered that the enterprise ended after the death of Francisco I. in 1587.

The other marks given are on the authority of Dr. Foresi. The Victoria and Albert Museum has recently been enriched by the addition of seven specimens from this *fabrique* included in Mr. Fitzhenry's collection of soft-paste china.

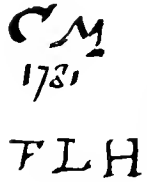


XVI. Century. Arms of the Medici.

XVI. Century. A lion's paw holding a tablet.

A modern factory of faience, of a purely decorative character, known as CANTA GALLI, has been carried on for some twenty or thirty years at Florence, and has for its mark a crowing cock very sketchily drawn.

This factory is of considerable importance, and produces excellent reproductions of old Urbino majolica, lustred Gubbio ware, and Della Robbia. In the Pitti Palace, Florence, there are some good medallions of this latter description over the doorways on the staircase. A great part of the ware made is purely of a decorative character, but the more ambitious specimens have great merit.



FLÖRSHEIM, ON THE MAIN.

The mark in the margin is attributed to Christoph Mackenhauer, a maker of faience at Flörsheim at the latter part of the eighteenth and the beginning of the nineteenth century.

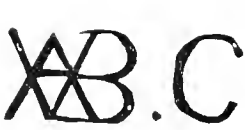
FONTAINEBLEAU.

A manufactory was established at Belleville in 1790 by Jacob Petit, and the earlier pieces were carefully painted; but as of late the proprietor has copied the Dresden models and style of decoration, and in order to compete in price has considerably lowered his standard

of excellence, the productions of this manufactory are not much sought after, save by dealers who may buy them to sell as Dresden; some of the white figures are, however, very graceful. The mark is in blue, and, until a recent registration of trade marks hindered it, the cross swords of Saxony were also added. The present manufactory is in the Rue Paradis Poissonnière, Paris.

At Avon, near Fontainebleau, there was a considerable manufacture of faience as early as 1608. The productions seem to have been mostly small figures, and other pieces in imitation of Palissy ware. A great deal of the commoner imitations of Dresden china have been made at several factories near Fontainebleau; and until the recent stringent prosecutions under the Trades Marks Acts proved that the offering for sale of pieces of china bearing forged marks, was a criminal offence, this kind of china, bearing a colourable imitation of the Dresden mark, was largely imported into England.

M. Jacquemart gives these marks:—



XVII. Century.

This is a modern mark of MM. Godebski & Cie:

Avon les Fontainebleau.

FORLI (see MAIOLICA).

FRANKENTHAL (PALATINATE, NOW BAVARIA). CARL THEODORE.

A manufactory of hard-paste porcelain was established at Frankenthal in 1754 by Paul Hannong, formerly a potter of Strasbourg. The invention of porcelain-making appears to have been his own, and he tried to sell it to the factory at Sèvres. The negotiations came to nothing, and the decree forbidding the manufacture of porcelain in France, except at Sèvres, compelled Hannong to carry his invention elsewhere. Ringler, who had left Höchst (*q.v.*) in disgust at the discovery of his papers and piracy of his secret, appears to have become director of the new works, and

good porcelain was made until his death in 1761, when the Elector-Palatine, Carl Theodore, rescued the factory from collapse and purchased the plant, and his Christian names became the title of the factory. He was a zealous patron of the fine arts, and raised the tone of Frankenthal ceramics, until the decline of the factory was brought about owing to his becoming Elector of Bavaria (1798) and withdrawing his personal interest.

Paul Hannong died soon after the factory was started, and was succeeded by his son, Joseph Adam Hannong, whose monogram will be found below, as one of the marks on the best period of Frankenthal porcelain. A potter named Feylner became director in 1775, and is credited with improvements in the paste or body, and also with the production of a beautiful underglaze blue ground-colour.

During the best period, 1765–1778, when first-class artists were employed, some very fine specimens were produced; these are rare, and are now eagerly sought after by collectors.

The productions of the Frankenthal factory certainly rank among the best examples of German porcelain. The charming lightness and elegance of their figure work is much appreciated, and during the last few years the price realised by auction for them has increased fourfold. The paste is not nearly so white or hard looking as the Meissen, and the colouring is simpler, but they excel in the "spirit" and character of the figures.

The tea and coffee services and vases are as a rule finely painted in flowers, landscapes, and subjects on white ground, but in a few instances coloured grounds have been employed with great success. The author once possessed a pair of ice-pails or seaux, with Cupids, and the crimson-lake ground-colour which we find on the best Chelsea. Rich dark blue as a ground-colour was used, and sometimes the gilding of special specimens was in two shades of gold.

A characteristic of this factory is the painting *en grisaille*, also in a reddish-brown, of the subjects, and of these the drawing and shading are excellent. In the loan collection at the Victoria and Albert Museum are some very characteristic specimens of the different styles of decoration executed at this factory. Frankenthal and Ludwigsburg are often confounded, being very similar in every respect. Frankenthal and Carl Theodore are synonymous terms.

The earlier mark was a lion rampant, the crest of the Palatinate. The monograms of Paul Hannong, and afterwards that of

VENICE. FRANKENTHAL. NAPLES.

his son, Joseph Adam, are often found accompanying this mark. When it became a Government establishment, the mark used was the Elector's monogram surmounted by his crown.

The factory was never a commercial success, and during the war with France, when Frankenthal was besieged in 1795, the climax of misfortunes arrived, and the concern was sold by auction, but was not finally closed until 1800.

In Chapter VI. the reader will find some useful information respecting the imitations of old Frankenthal which are now being made at Nymphenburg.

Crest used from 1755 to 1761.

J. A. Hannong.

Mark of Carl Theodore, 1761.

A mark has been attributed to Ringler, and occurs on a specimen in the Franks collection.

This impressed mark, the monogram of Paul Hannong, is next the rampant lion on a figure in the collection of Mrs. A. R. Macdonald. It is doubtful whether it is Strasbourg or Frankenthal.

FROG MUGS.

A frog mug is a drinking mug, with a small model of a frog fixed to the bottom inside. They were made at Leeds, Sunderland, Nottingham, and other English potteries.

FULDA, Hesse.

A porcelain manufactory was established in the city of Fulda by Ringler's workmen in 1763, under the immediate protection of Arnandus, Prince-Bishop of Fulda, and carried on in a building adjoining the episcopal palace, the clay being found in the district of Höhe Rhin, and the fuel supplied from the beechwood forests in the vicinity. The expenses, which were very heavy, were borne by the Bishop, and some excellent specimens in vases, figures, groups, and services were produced. The factory was discontinued in 1780 on account of its great expense, and the models, &c., sold by public auction. Hard paste. Mark, two F's interlaced under a crown, signifying Fürstlich Fuldäisch (belonging to the Prince of Fulda), also a cross (the arms of Fulda). Both marks are in blue under the glaze.

In paste and decoration the porcelain of Fulda resembles that of Höchst in many respects. Landscape, bird, and figure subjects are carefully painted.

FULHAM.

The honour of the first discovery of porcelain-making in England is claimed for Fulham. John Dwight, a man of considerable learning, obtained a patent in 1671 from Charles II. for the manufacture of "transparent porcellane." His ware, however, was not a true porcelain, but only a semi-trunslucent earthenware. He also made some excellent imitations of the German grey stoneware which, up to his time, had been largely imported from Cologne. Fulham stoneware was not confined to articles of domestic use, but statuettes, busts, and fancy figures were also produced. In the Victoria and Albert Museum is a beautiful half-length figure of a dead child, inscribed, "*Lydia Dwight, dyd March* 3, 1673," which was purchased at the sale of a collection of Dwight's stoneware in 1873 for the sum of £130.

The bust of Prince Rupert, of which an illustration is given, that of Mrs. Pepys, wife of the great diarist, and the statuette of Meleager in the British Museum, are also excellent specimens of Dwight's Fulham stoneware, and there are several other examples in the same Museum. As regards the stoneware jugs and pots, it

FULDA PORCELAIN.

Pair of figures of peasants.

Formerly in the collection of MR. CHARLES DICKINS.

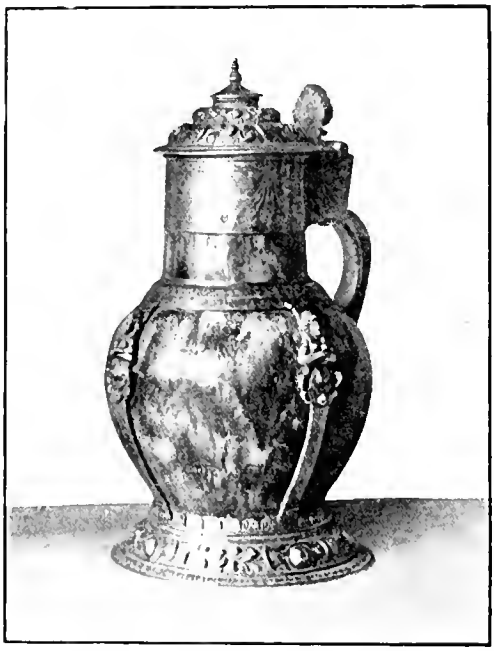
From Chaffers' "Keramic Gallery."

is in some cases difficult to decide between the claims of Fulham and some of the German factories. One has to be guided by the character of the decoration, the nationality of the coat of arms or device, and the language of the motto or legend, if there be

Bust of Prince Rupert in Fulham stoneware (British Museum).

one, since the composition and appearance are so similar. The actual body of the ware is not unlike that of the modern ginger-beer stone bottle. Some of this old Fulham ware was a rich brown colour with salt glaze, and the decorations of tankards and jugs, often in relief, represented hunting scenes, busts of

celebrities and many humorous incidents. Hogarth's "Midnight Conversation" was a popular subject, and one has seen figures of beefeaters and queer-looking hounds, together with a bust of Queen Anne, the latter being, however, on jugs or tankards of much later date than the time of that monarch. Mr. Robert Drane has two of these tankards with the lower part discoloured from being placed on the fire to heat the "spiced ale" which was a favourite beverage, and he has also the original wooden stand which was used to prevent injury to the table. Some of the early Fulham ware was mottled, and the mottlings of this now much sought after variety are varied, one particular kind being described as "tiger's skin." When these are mounted in silver of the period they are very valuable.



The West Malling Elizabethan Jug, 1581. From a photograph; by permission of Messrs. Crichton Brothers.

The most sensational price ever paid for a specimen of Fulhamware was realised when the famous West Malling Jug was sold at Christie's in 1903 for the enormous sum of 1450 guineas. The body of this jug was mottled in shades of purple, orange, and green, and the silver-gilt mount bore the London hall-mark of 1581.

From the illustration it will be seen that the mount was a fine piece of old work, and, of course, the greater part of the sale price must be credited to this, but it gives us the approximate date of the jug, which was for more than two hundred years the property of the parish of West Malling, and was sold by order of the churchwardens to provide funds for church restoration.

Another illustration of one of these Fulham ware jugs with a

OLD FULHAM STONEWARE.

silver mount is given, on account of an incident which connects it with this book and its author. A reader of *Pottery and Porcelain* who had but little previous knowledge of the subject saw in a village shop the jug which is here illustrated, and thinking from its appearance that it resembled one which she had read about and seen illustrated on page 23, she purchased it for 4s. 6d. and then brought it to the author for his opinion and valuation. The specimen was a fine piece of the old Fulham mottled ware, and the silver mounts bore on the foot, the rim, and also the hinged cover the hall-mark of 1560. As a result of the interview the jug was sent to Christie's, and in May 1910 realised £250.

Fulham Ware Mottled Jug, purchased for 4s. 6d., sold for £250.

After Dwight's death the pottery was carried on by his daughter-in-law in partnership with a man named Warland; they were, however, unsuccessful, and became bankrupt in 1746. Margaret's daughter Lydia married first Thomas Warland, afterwards William White, and he and his descendants carried on the works until 1862, when Messrs. MacIntosh & Clements became the proprietors. In 1864 this firm was succeeded by Mr. C. T. C. Bailey, who greatly improved and enlarged the manufactory. It is now carried on by a limited company.

There are several excellent specimens of old Fulham ware in the British Museum, and Mr. L. Solon has a famous private collection.

In 1888 Mr. William de Morgan opened a factory here (see DE MORGAN).

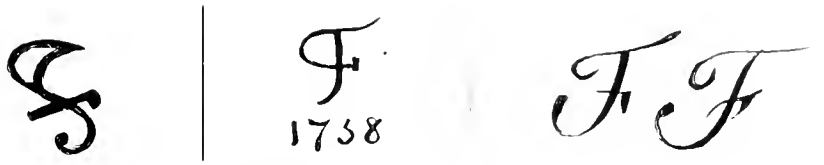
FÜNFKIRCHEN, HUNGARY.

A modern factory of faience has been established here by W. Zsolnay; the ware is well decorated with floral scrolls. Mark as in the margin. The exhibit of this pottery at the last International Exhibition in Turin (1911) showed some improvement on previous work.

FÜRSTENBURG, Brunswick.

The establishment of a porcelain manufactory at Fürstenburg was due to Charles William Ferdinand, Duke of Brunswick, who in 1737 married Augusta, daughter of Frederick, Prince of Wales, and granddaughter of George II. Being desirous of becoming the proprietor of some ceramic works, he induced a Höchst workman, one Bengraf, to leave his employment and take the superintendence of a furnace. His master Gelz, however, learning his intention, obtained an electoral commission to force Bengraf to impart his secret knowledge of the various processes to him before leaving, and on Bengraf's refusal to do this he was placed under arrest and kept without food until the terms were complied with, when he was released, and went to Fürstenburg in 1750 to found a manufactory. He died very shortly after its commencement, and the enterprise was taken up with much skill and spirit by Baron Von Lang, whose knowledge of chemistry enabled him to carry on the works with success. The paste is hard, and the character of the ware is somewhat like that of Meissen, but coarser.

A great many table services were produced, and about 1770 considerable improvements were effected, and some good artists employed. A specialité of the factory was the production in excellent *biscuit*, of busts, and cameo portrait medallions, and also of pictures with frames of rococo design, all in porcelain. The biscuit portraits are by Rombrich, Schubert, Lutlau, and Desoches. The death of the Duke of Brunswick in 1780 caused a reduction in the establishment, but the works were continued under his successors, and a Frenchman named Gersverot was manager. In 1807, when the duchy of Brunswick was amalgamated with the new kingdom of Westphalia, under Jerome Bonaparte, the fortunes of the Fürstenburg factory were revived for a time. After Jerome's departure in 1813 the factory passed through various vicissitudes, and eventually in 1888 was formed into a limited company. Some of the old models are still used, and are palmed off sometimes on the unwary collector as old Fürstenburg, but they are badly finished and indifferently painted. The mark is the cypher F, in blue under the glaze.



The first of these marks is somewhat uncertain, though usually attributed to this factory. The mark in the margin has been attributed to Hesse-Cassel, but as it has been found on pieces marked with the letter F, as above, it is now considered probable that it really belongs to Fürstenburg. Several representative examples of this factory are in the Franks collection. They illustrate the whiteness of the paste and some peculiarities of decoration.

GENEVA (see NYON).

GENOA.

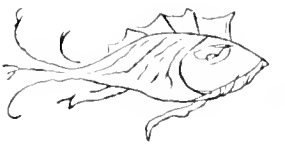
Majolica was made here as early as 1548; it was not unlike that made at Savona. All the following marks are attributed to Genoa, but most of them are somewhat uncertain.

XVIII. Century.

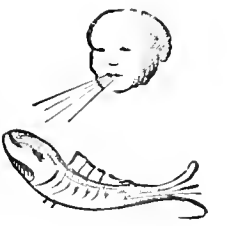
XVIII. Century.

XVIII. Century.

XVIII. Century.



XVIII. Century.



XVIII. Century.

GERA.

This is one of the group of some twelve porcelain factories in the forest district of Thuringia, about which we had little reliable information until the publication recently of a work, *Altthuringer Porzellan*, issued under the authority of the Leipzig Museum. It is there stated that the factory at Gera was started in 1780 by a faience maker named Johann Gottlob Ehwaldt, together with a collaborator named Gottbrecht.

For a short time the factory was amalgamated with that of Volkstedt, but later the Gera concern appears to have been owned by two members of the Greiner family. The factory is still a going concern. A characteristic of Gera porcelain is the imitation of grained woods, and as a relief, a landscape painted in an oblong panel, like a little picture, appears to have been thrown on the surface. The paste is hard, and very similar to those of the kindred factories, Volkstedt, Kloster Veilsdorf, Gotha and others. (See THURINGIA.)

The productions were chiefly table services.

Mark: an upright script G, in blue under the glaze, which it will be observed has a peculiar hook in the upper part distinguishing it from the G of Gotha.

Sometimes the name Gera is used in full. Specimens are in the Franks collection (Bethnal Green Museum).

GIEN, FRANCE.

A factory of majolica was started here about 1864. Some of the imitations of early pieces of Raffaelesque ware are worth attention.

The following marks are stencilled in colour on the ware:—

GIEN
Geoffroi

GINORI (see CAPO DI MONTE).

GÖGGINGEN, Bavaria.

A factory of faience was established here about 1750. Chaffers mentions a specimen, painted with arabesques in blue, having this mark, and he also states that its general characteristics are those of Moustiers faience.

göggingen
HS
XVIII. Century.

Gombroon Ware (see Persia).

GOTHA, Saxe-Coburg.

This is the oldest of the Thuringian group, having been started some years before either of the others, by a court official named Rotberg; one of the marks used by the factory was R-g, the first and last letters of his name. There is an interesting correspondence, published in a German monograph on the Thuringian factories already referred to, in which Rotberg endeavoured to induce a potter named Paul to break his engagement at Fürstenburg and join him. This was in 1758.

In 1813 a man named Henneberg, formerly valet to Prince August of Gotha, became the proprietor of the factory, and was followed by his sons and grandsons, until 1881, when a firm named Simson Brothers became the owners.

The paste is hard, and similar in many respects to that of other German factories, but whiter and somewhat better than other Thuringian pastes. Table services were largely made, and the favourite forms of jugs and coffee-pots were classic in type, and decorated with portrait medallions ornamented with festoons of drapery and flowers—the portraits being sometimes modelled in relief.

Besides the R-g referred to above, and the marks given below, which are generally in blue but occasionally in red, some specimens have the R impressed. The garter with a cock and word Gotha is the mark of the modern productions.

There are specimens in the Franks collection.

Modern mark.

GOULT, FRANCE.

Herr Jännike gives these marks for faience made here. The works existed from 1740 to about 1805.

GRÄFENRODA, GERMANY.

Herr Jännike gives this mark as that of a modern factory of faience established here by A. Schneider.

GRÄFENTHAL (see THURINGIA).

GREINSTADT.

The stock and utensils of the Frankenthal factory (*q.v.*) were purchased in 1850 by M. Von Recum, and transferred to his Thuringian establishment. The works were recently carried on by Franz Bartolo, whose mark is his two initials.

GRÈS DE FLANDRES (see COLOGNE).

GRESLEY OR CHURCH GRESLEY, DERBYSHIRE.

A small porcelain manufactory was established about 1705 at Gresley Hall, formerly the seat of Sir Nigel Gresley. Chaffers quotes a letter from a Mr. W. Brown, whose grandfather purchased Gresley Hall from the Gresleys, and says that there were found "many dozens of *Wastrels*, plates of fine transparent china, white, with a deep blue tree with birds; they were all said to be imperfect or they would have received a second colour in gold."

From some specimens formerly in the Jermyn Street Museum, which are said to be of Church Gresley manufacture, the author thinks that some of the rather doubtful pieces of china having the appearance of Crown Derby, but unmarked, may be attributed to this factory. Specimens are generally unmarked, but the exceptions have "*Church Gresley*" scratched in the paste, often so indistinctly that it may easily escape notice.

GROSBREITENBACH (HESSE-DARMSTADT).

An unimportant factory was established here in 1770 by Gotthelf Greiner, who was also the director of other ceramic works—namely, Limbach, Kloster Veilsdorf, and Volkstedt, all belonging to the Thuringian group.

The character of all these factories is similar, and the mark of three of them the same (a trefoil), hence some confusion. Greiner died in 1797, and left his porcelain works to his sons, who, however, do not appear to have inherited their father's taste or energy. Cups and saucers of all these factories are found with prettily painted landscapes (hard paste) The mark, a trefoil, is generally painted somewhat sketchily in a brownish colour.

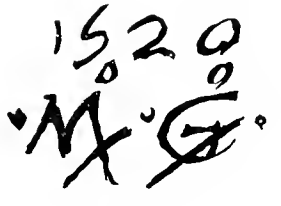
GUBBIO.

Gubbio is one of the many places in the Duchy of Urbino where majolica was made in the fifteenth and sixteenth centuries; but it is pre-eminently important on account of its connection with Maestro Giorgio Andreoli, whose name is so well known, and whose works are eagerly sought after by collectors. These are famous, not only for bold and masterly drawing, but for the peculiar lustrous pigments that he used. The many marks form a study in themselves. A few examples of his eccentric signatures, which occur upon specimens in public and private collections, are given. His first signed work was dated 1519, and his last 1541. He appears to have worked at Castel Durante and other factories besides Gubbio; but as he was established here, it is with this factory that his name has been identified. An interesting collection of his marks will be found in Chaffers' later editions of *Marks and Monograms*, edited by the author since 1897. They occupy nearly eleven pages, and the collector who is ambitious enough to wish to possess genuine specimens of Gubbio would do well to consult this work, and also Dr. Drury Fortnum's *Majolica*, where particulars of the best known collections are given. He should also study carefully the specimens in the Victoria and Albert and British Museums, and in making purchases should select a dealer of first-class reputation. Imitations are very clever, and the genuine article is very difficult to meet with.

Giorgio's most famous plate is the one painted with the Three Graces, signed and dated 1525. Mr. Fountaine, of Narford Hall, gave 400 guineas for this specimen, and at the sale of his collection in 1884, Mr. Beckett Denison bought it for £766, 10s., and again at his death it was sold in 1885, when the Victoria and

Albert Museum purchased it for £870, 19s. 6d. It would have realised a still higher price only Mr. George Salting, who was competing, left off bidding in favour of the Museum agent. There are some really wonderful plates of this majolica in the Salting bequest, and two of the best are those with subjects, "The Allegory of Envy" and "Lovers in a Landscape."

A revival of the old majolica manufacture has recently taken place at Gubbio, and several specimens are in the Victoria and Albert Museum Pottery Gallery. (See also notice on MAJOLICA.)



(For other signatures of M. Giorgio, see notice on MAJOLICA.)

GUSTAFSBERG.

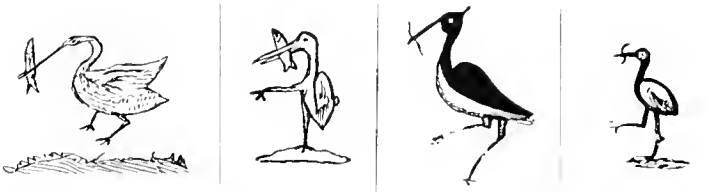
Decorated earthenware was made here from about 1820 to 1860.

HAGUE.

Vase of The Hague china.

A factory of both hard and soft-paste porcelain was established here about 1775 by Lynker, sometimes spelt Leichner, a German potter, and during its short existence some carefully decorated specimens, chiefly tea services, were produced. The general characteristics are similar to those of Amstel, but the painting is in some cases much finer, and the glaze is so full that at a first glance it gives one the impression of soft paste. It is said that white soft-paste china was purchased from Tournay, decorated by the Hague painters, and marked with the stork, and some specimens examined by the author tend to confirm this

opinion. Specimens are rare because so few pieces were produced, as owing to political events and its inability to compete with rival establishments, the factory was closed about 1785. The mark is a stork, generally standing on one leg, with a fish in its mouth, in blue, grey, or gold.



Part of a fine service, painted in birds and having a beautiful rich *bleu de roi* decoration, is on loan to the Victoria and Albert Museum from Mr. J. G. Joicey.

HALDENSLEBEN (see ALT HALDENSLEBEN).

HANAU, HOLLAND.

Faience was made here in the seventeenth and eighteenth centuries, but very little is known about it. Marks: the name "Hanau," the initial "H," and the initials "V.A.," of Von Alphen, the proprietor at the beginning of the eighteenth century.

HANLEY, STAFFORDSHIRE.

The district around Hanley, in Staffordshire, appears to have been noted for pottery as early as the seventeenth century. Chaffers mentions the factory of Joseph Glass, who produced a kind of slip-decorated ware in 1710, and he quotes a four-handled tyg of this ware formerly in the Staniforth collection, which has the name in full, **Joseph Glass, S.V.H.G.F.**, painted round its body.

It was at Hanley that the well-known "Voyez" jugs and vases were produced. These are in earthenware, with foliage and subjects in rather high relief, and signed J. Voyez. Chaffers describes a high vase of black basalees, with a sculptured medallion representing Prometheus attacked by a vulture; this has the signature "J. Voyez, sculpebat, 1769," while its square plinth is signed "H. Palmer, Hanley, Staffordshire."

For some further information about Voyez, the notice on STAFFORDSHIRE should be referred to, also separate notice of Voyez.

Elijah Mayer began business in Hanley in 1770, and made good ware in imitation of Wedgwood. Some of his productions are marked "*Joseph Mayer & Co., Hanley.*"

In a notice of MEIGH there will be found a further reference to this district, where the Old Hall works, which at one time belonged to a man named Whitehead, were taken over about 1780 by Job Meigh.

Some good printed ware was also made by Johnson, and Major-General Astley Terry has a mug marked JOHNSON, HANLEY, Stone china.

A great many other potters had works near Hanley, and it is still a busy centre for the manufacture of modern earthenware. Chaffers' *Marks and Monograms*, 13th edition, should be referred to for particulars of many of these old Staffordshire potters.

Harburg Jug, painted in landscape by Johan Schaper. (Victoria and Albert Museum.)

HARBURG, HANOVER.

It was formerly believed that a factory of faience existed here in the seventeenth century, of which Johan Schaper was the proprietor. His paintings are characterised by their excellent finish. The specimen illustrated is in the Victoria and Albert Museum. Marks: Schaper's name or initials.

In reference to this specimen the author has a note during the revision of this book from Dr. Justus Brinckmann of the Hamburg Museum, to the effect that there never was a *factory* at Harburg, but that Schaper was born there and that he painted on faience, but not at Harburg. It is, of course, possible that the jug illustrated was made elsewhere and only painted and signed by Schaper.

HAVILAND & CO. (see LIMOGES).

HEATH POTTERY (see FENTON, also LANE DELPH).

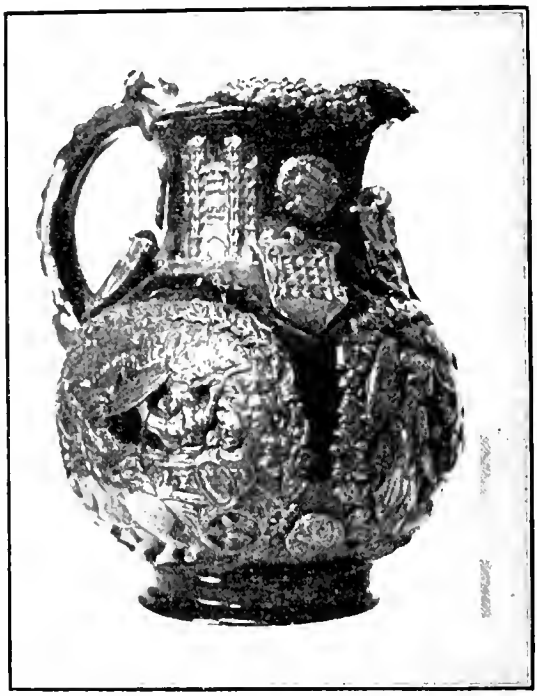
HEDINGHAM, OR CASTLE HEDINGHAM WARE, ESSEX.

No notice whatever has been taken of this ware in any of the books on English pottery. The author's notice was directed to it by Mr. Edward Sheldon of Manchester, who wrote to him about a specimen bearing the mark of a castle gate, which he was unable to identify. The famous Essex Jug, of which an illustration is given by consent of Mr. Arthur Wright the curator, is in the Corporation Museum of Colchester, and by Mr. Wright the author was put into communication with Mr. Miller Christy, who edited the industrial section of the *Victoria County History of Essex*. It is from this source that the following particulars are taken. Edward Bingham, born in 1829, was the son of a Lambeth potter who had settled at Gestingthorpe, and while chiefly employed in making plain pottery, also modelled puzzle jugs and toy cuckoos, which cried "Cuckoo!" when blown into; he also made garden vases. In 1837 the family migrated to Hedingham in Essex, and there the son Edward assisted his father, and at the age of ten years showed his innate love of design by modelling flowers, leaves, snakes, and other natural history subjects. After spending some time away from home assisting an uncle who was teacher to the deaf and dumb, at a Rugby college, young Bingham returned to Castle Hedingham and assisted his father in his business of plain potting. He seems, however, to have been ambitious of producing artistic work, and after many experiments and failures he obtained commissions from some influential persons. Sir A. W. Franks and others interested themselves in his wares. Commercial success, however, did not come quickly, and we hear of him setting up a school in 1850 and obtaining twenty-nine pupils. All his spare time was occupied in modelling, and after some six or seven years he gave up school-keeping to return to his beloved potting. In 1864 he was employing five or six lads as assistants, and with models and books lent to him by friends and neighbours he produced many quaint jugs, vases, and drinking cups. The peculiar greys, blues, greens, and warm browns, that distinguished his Hedingham ware became known, and in 1885, his most productive year, he had no less than thirteen kilns burning. An exhibition of his ware at the Home Art and Industries Exhibition, Albert Hall, in 1894, attracted considerable attention.

With the exhaustion of the native clay, he had to bring the

material from Devonshire, and the character of his ware altered. He made over the business to his son in 1899, and it was sold two years later to Hexter, Humpherson & Co., of Newton Abbot, Devonshire. It was called the "Essex Art Pottery," and Bingham was its manager. The new venture was unsuccessful, and the works were closed in 1905.

The old pottery made at Castle Hedingham by Edward



The Essex Jug, by E. Bingham, Castle Hedingham, Essex, 9¼ in. high, in the Colchester Museum.

From a Photo. by Mr. Arthur Wright, *Curator*.

Bingham is now rare, and may become valuable. The "Essex Jug" in the Colchester Museum is ornamented with various medallions illustrating the history of the county (the revolt of Boadicea, the Dunmoor Flitch ceremony, and the arms of Essex county families). This design was repeated, and there are probably specimens extant which their owners have been unable to identify correctly. The jug has incised underneath "E. Bingham Castle, Hedingham, No. 3: Trial piece for the Essex Jug."

HELSINBERG.

Stoneware of good quality was made here towards the end of the eighteenth century. Mark, impressed : HELSINBERG.

HENRI II. WARE (see SAINT PORCHAIRE).

HERCULANEUM (see LIVERPOOL).

HEREND, HUNGARY.

Porcelain was made here towards the end of the eighteenth century, but little is known either of the factory or its productions. The marks used were the name "Herend," either impressed or incised, and the arms of Hungary, as below.

A china manufactory was established here by Moritz Fischer in 1839, and was lately carried on by his son Samuel. The speciality of the productions is the imitation of old Sèvres and Oriental porcelains, and the finest specimens are so closely copied as to deceive any but the most experienced collector. The execution, both in gilding and painting, is very good, and it seems a great pity that so much talent has been applied to furnish specimens, which, in the hands of unscrupulous dealers, are the means of deception and fraud.

The earlier marks of the Herend *fabrique* were the arms of Hungary, but on the counterfeit pieces the marks of various factories were forged. M. F. of course stands for Moritz Fischer.

HEREND.

MF

HESSE-CASSEL OR CASSEL

A factory of the usual kind of German hard-paste porcelain was established here about 1766 as a development of a faience manufactory which had been in existence for nearly a century and had carried on an extensive business. A potter named Paul, who had previously been manager at the Fulda factory, was

engaged, and in 1769 the Cassel pottery under his direction was producing tea, coffee, and other table services at moderate prices.

A characteristic of this china is a ribbing, by way of ornamentation, and the decoration is generally slight, sometimes painted in blue with detached sprigs of flowers.

The factory never achieved great success, and owing to the competition with local earthenware, was closed in 1788. A running horse impressed, which was formerly attributed by Chaffers to this factory, is now considered to be one of the older Fürstenburg marks.

Herr Jännike gives the letters H. C. with a lion rampant as a mark used on porcelain made here in the eighteenth century.

HESSE-DARMSTADT.

Estab. 1750.

M. Jacquemart attributes this mark to porcelain made at a place called Kelsterbach.

HILDESHEIM, HANOVER.

A small factory of hard-paste porcelain, of which little is known ; established about 1760.

HISPANO-MORESCO.

Comparatively little was known of Hispano-Moresco pottery as a separate class, until Baron Davillier wrote a pamphlet entitled *Histoire des Faiences Hispano-Moresques à Reflets Métalliques*, Paris, 1861, and such specimens as were in our museums and private collections were mixed with those of Italian majolica.

As the title Hispano-Moresco suggests, the decoration is the result of Moorish influence on the ceramic art of Spain, and is the successor of the much earlier Arabic pottery which dates from about the eighth century, whereas the earliest known specimen of the class of decorative pottery which we call Hispano-Moresco dates from the end of the thirteenth or beginning of the fourteenth century.

The ground-colour is a pale buff, and the particular feature of the decoration, is the ornament in lustred pigment, of a rich iridescent brown colour, sometimes relieved with blue, which is highly effective. One of the finest specimens is a large two-handled vase, of which an illustration has been given in Chapter II. ;

it is said to have been made at Malaga, and was formerly in the Soulages collection, but is now in the Victoria and Albert Museum.

The art of decorating pottery in metallic lustre colours was probably derived from Persia, and may have been introduced into Spain by her Saracen invaders. The process is similar to that which has already been described in the notice of Italian lustred majolica. A considerable quantity of this ware was made in the south of Spain, notably at Malaga, for Italian patrons, and dishes dating from the latter part of the fifteenth century are found decorated with the arms of some of the old Florentine families.

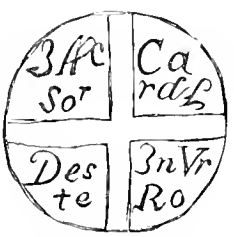
Those which one generally sees date from the sixteenth century; many have portions of Arabic texts incorporated into their decoration. They are generally unmarked, but the marks given below occur on some specimens.

Those dishes, which have patches of blue colour introduced into the decoration, are generally ascribed to the sixteenth century, and at the end of this century the art seems to have declined and disappeared for a time.

Many fine specimens, generally in the form of deep round dishes, are in the famous collection of Mr. Du Cane Godman, and there are several in the collection bequeathed by Mr. George Salting to the Victoria and Albert Museum. There are also some fine examples in the British Museum (Henderson collection).

Within the last few years, owing to the high prices which have been given for good specimens of this ware, there has been a revival of its manufacture in different parts of Spain, but the modern productions are very inferior, and are lacking in the vigour and brilliancy of the old fifteenth and sixteenth century pieces.

Some further notes on this class of pottery will be found in Chapter II.



XVI. Century.
(Illo. Sigr. Cardinal D'Este In Roma.)

XVI. Century.

Marks on Fifteenth and Sixteenth Century Hispano-Moresco dishes.

HIZEN WARE (see JAPAN).

HÖCHST (see MAYENCE).

HORNBERG.

Herr Jännike gives this mark for the modern faience made by Horn Frères.

HOXTER, OLD DUCHY OF BRUNSWICK, GERMANY.

A small porcelain factory was started here by a flower painter named Zieseler about 1770, but in consequence of an agreement with the Duke of Brunswick, who was interested in the Fürstenburg factory, the works were discontinued. Subsequently a potter named Paul Becker established himself here, and succeeded in producing some finely painted services. Chaffers states that Becker was one of those who obtained the secret of porcelain-making from Ringler. The mark is the name HOXTER.

HUBERTSBERG, SAXONY.

Salt-glaze earthenware was made here in the eighteenth century. Chaffers gives these marks.

HULL, Yorkshire.

Mr. William Bell established a pottery here about 1820, which he called the Belle Vue Pottery. The output was principally cream-coloured, printed, and painted earthenware of the cheaper kinds; marked specimens are rare.

Marked Tea-pot, transfer decoration, in the collection of Mr. Thos. Boynton, F.S.A.

HUNSLET, near Leeds, Yorkshire.

It is doubtful if pottery was made here, though the inscription "Richard Craven, Hunslet, October 18th, 1815. W. Houlden," occurs on a piece in the Hon. R. G. Molyneux's collection.

ILMENAU (Thuringia).

This was one of the Thuringian group, but quite a minor concern, started by a potter named Gräbners, who had formerly worked at Grosbreitenbach. The Duke of Weimar granted him a concession in 1777, but he appears to have been in continual difficulties, and in 1786 Gotthelf Greiner became proprietor, and was succeeded on his retirement by Christian Nonne, whose name has been mentioned in connection with the Volkstedt factory.

The speciality of the Ilmenau works was the production of small plaques in imitation of Wedgwood's jasper ware.

Specimens are marked

and sometimes with two letters, N and R, being the initials of Nonne and his son-in-law, a man named Rösch.

Herr Jännike gives this mark for modern pottery made here.

IMARI (see JAPAN).

IMOLA, ITALY.

M. Jacquemart throws some doubt upon the existence of a factory here, but the author is indebted to Mr. Leonida Caldesi, an Italian gentleman, for the following particulars. Since the middle of the eighteenth century a manufactory of majolica was in existence at Imola, but it was not until 1831 that it became the property of Sante Brucci, under whose direction it progressed in importance, and was noted for the elegance of the forms of its productions and the beauty of the glaze used. In 1861 the gold medal was awarded to it at the Florence Exhibition, and it then assumed the title of "Ceramic Co-operative Society," the first of the kind formed in Italy. The mark is

"Sante Brucci."

ISLEWORTH.

A small factory was established in 1760 by Joseph Shore from Worcester, and the works were at Railshead Creek close to the ferry. There were some fifteen to twenty hand painters employed, and the chief of these, Richard Goulding, married his employer's daughter, and he and his son William carried on

the factory after Shore's death. The manufacture of porcelain ceased about 1800, but the stock remained until 1830, when it was sold by auction.

"Welsh ware" was made here in 1825. Chaffers mentions a specimen of Isleworth pottery marked Wm. Goulding, June 20, 1770.

Mrs. Arthur Macdonald has an octagonal tea-pot of red ware, something like Elers ware, of Oriental decoration in relief, which is impressed SHORE AND CO.

JACKFIELD, SHROPSHIRE.

Pottery was made here certainly as early as 1560, and probably much earlier. A considerable number of specimens bearing dates from 1634 to 1781 are known. Jackfield pottery has a red body with a thick and rather lustrous black glaze, and is generally found in portions of tea-services, the tea-pot being of what is known as the "goose form," a favourite shape of the period. Some of these black pieces are decorated with a pattern in silver. About 1780, Mr. John Rose and Mr. Blakeway purchased the works, which were closed soon afterwards, and the plant, &c., removed to Coalport (*q.v.*).

JAPAN.

Until Japan was opened up to European civilisation about forty years ago, but little was known of the country, its art, or its manufactures. The extraordinary exclusiveness which prevailed after the expulsion of the Spaniards and Portuguese at the end of the sixteenth century made it almost impossible to carry on any intercourse with the Japanese. About the year 1637 a decree was made law which imposed the death penalty on any Japanese who returned from visiting a foreign country; no native was allowed to leave the country, nor was any one permitted to purchase goods from a foreigner, and this exclusiveness lasted until about 1859, when the famous visit to the country of Lord Elgin and Commander Perry resulted in certain ports being thrown open to foreign trade. Then followed the revolution in Japan in 1868, and since then we have seen a change so marked in the enterprise and ambition of this intelligent and industrious people, so as to make one astonished that within such a comparatively recent period so little was revealed to the outside world of the inner economy of Japan.

It is uncertain when pottery was first made in Japan. The date given by Dr. Hoffmann of Leyden, of 27 B.C., when the Coreans are said to have founded a colony and started a pottery, is probably fabulous, and we know but little of any pottery or porcelain previous to that which the Dutch imported somewhere about the beginning of the sixteenth century. These enterprising pioneers of trade with the East, obtained a footing on an island near the port of Nagasaki, and carried on a trade in secret with the Japanese, and a great deal of the old pottery and porcelain that comes to us was first sent to Holland. This probably accounts for the curious fact that the fine old Japanese china, now so much valued by collectors, has so little of the character which one would expect to find in the products of a country so independent of Western civilisation.

Another singular fact about this old Japanese pottery and porcelain, is that there is no place in a Japanese house where such vases as were made could be placed; such articles as the well-known sets of Japanese vases and beakers would be quite out of place in a native interior. Pairs of vases or of figures would be contrary to Japanese taste, which prefers eccentricity to symmetry.

It is therefore certain that the Japanese potters worked for export to China, where pottery and porcelain have always been valued, and to Holland, where it had a considerable European market. Japanese china was also exported to Portugal, then under the influence of the Dutch.

The collection of Japanese ceramics made with the assistance of our Government, and arranged in the Victoria and Albert Museum, is very instructive as to the different periods of manufacture; and in an admirable little brochure upon this collection, with descriptions and illustrations of the specimens, the late Sir Wollaston Franks has placed information within the reach of every one who may wish to consult its pages on this subject. The Salting bequest contains some good specimens of old Japan porcelain.

The Corean invasion, whenever it took place, is said to have started the industry, but except in some of the forms of vessels which we still find in the straw-coloured pottery known as Satsuma, the Corean influence does not seem to have been permanent.

The real influence came from China, and is attributed to one Gorodayu Shonsui, of Isé, who returned from a visit to China in 1513 and settled in the province of Hizen. His first productions were made from Chinese models and decorated in blue colour

only. Gradually factories seem to have increased and multiplied, for in 1799 we hear that there were eighteen in this province in the neighbourhood of Imari, and it is from these factories that most of what we now term "old Japan" was produced. Besides Imari, some of the principal Japanese porcelain factories were at Kioto, Kishiu, Kutana, Kiyomidzu, and Hizen. There are

Round Dish of old Japan. In the author's possession.

specimens from all of these factories in the British Museum, besides others which were decorated at Tokio although made elsewhere.

The ancient pottery, which dates from a very early time, is similar to other Eastern pottery of the archaic period.

The china which we collect now as "old Japan" is very hard indeed as to paste, the ground has a bluish tint, and the decoration is striking and effective. The conventionalised chrysanthemum, which is the imperial crest, and other heraldic

badges of the Mikado's family, are often found, and the scheme of decoration generally consisted of a number of panels filled with foliage of the peony and chrysanthemum, the prevailing colours of which are deep blue, Indian red, and gold. Figure subjects are not common on this kind of china, but one finds representations of flying cranes (the crane was an emblem of longevity), the phœnix, which to some extent occupies the place of the Chinese dragon in representing imperial dignity, and the *Kirin* (not to be confounded with the Chinese Kylin), a monster with the body and hoofs of a deer, the tail of a bull, and a horn on his forehead. There is also a curious lion, and a sacred tortoise. The fishes are drawn with great skill, especially a kind of bream, and a carp, which is usually represented as leaping a cascade. One also finds quaint representations of horses, buffaloes, dogs, and stags, but ordinary landscapes rarely occur.

The egg-shell china of Japan is of a much later date, and has only been produced during the last fifty or sixty years. The decoration of this later period of Japanese china is, on some kinds, a very impoverished reproduction of that on the older ware, but on the egg-shell china it is generally the representation of a number of figures in native costumes, and one also finds landscapes in which the famous and only mountain of Japan, "Fujiyama," is generally to be seen.

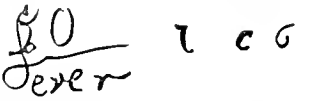
Besides the ware of the Hizen factories, of which there are six different varieties, there are some fifty or more different kinds of Japanese porcelain which will be found represented in the South Kensington collection, and alluded to in the little handbook already mentioned. In all of these, however, the collector of old china has but a slight interest. The real old Japan, which has been here slightly described, is of the chief interest. The marks are numerous, but, like those of China, they cannot be relied upon, for on the older kinds there is, as a rule, either no mark at all, or a leaf, generally painted in blue. On the more recent productions one finds characters indicating the places where the specimen was made, or the mark of the potter. On much of the Japanese porcelain exported to Europe, copies of Chinese date marks were placed. The reader is referred to Chaffers' *Marks and Monograms* for a list of the numerous marks and symbols used by the Japanese potters.

SATSUMA. The buff-coloured pottery of quaint forms, with decorations in gold and colour, which we recognise as Satsuma ware is remarkable, because this kind of pottery alone seems to

have retained some of the more ancient forms introduced by the old Corean potters. The curious tripod incense-burner, which one sees occasionally, illustrates a type of this Oriental-shaped vessel, and it is singular that with the exception of the Satsuma ware, the old school of potters founded by the Coreans, does not seem to have materially influenced Japanese ceramics, which, as we have seen, copied either Chinese forms or those in demand by the Portuguese and Dutch traders. Since Satsuma ware became somewhat fashionable, quantities of rather gaudily decorated productions have been manufactured to supply the demand, but the only specimens worth collecting are those made anterior to this revival. The decoration of these early pieces is very minute and careful; the faces and details of the costumes of the figures will bear close examination under a magnifying glass.

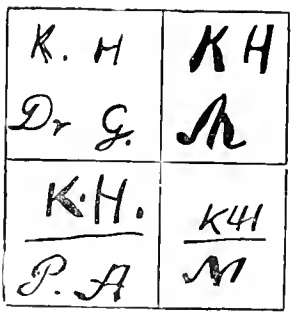
JEVER.

This place is mentioned by Dr. Justus Brinckmann in a letter to the author, as the locality of a faience factory where a potter named Kirch worked previous to 1765, when he migrated to Kellinghusen. Specimens of several of these rather obscure German *fabriques* are to be found in the Hamburg Museum, and information respecting them is given in the catalogue compiled by the learned Curator (Dr. Brinckmann), to whom the author is indebted for many valuable notes. The mark in the margin is given by Jännike, and a modern factory is said to be in existence here.



KELLINGHUSEN (HOLSTEIN).

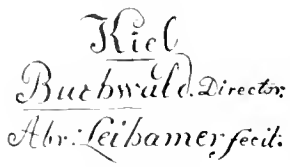
Another German factory, also of faience. Marks as in the margin are given by *Chaffers*, and the latest edition of this work contains additional information of the different potters who worked here from 1765 to 1840.



KELSTERBACH (see HESSE-DARMSTADT).

KIEL.

Chaffers mentions a factory of faience at Kiel, on the shores of the Baltic, under the direction of Jean Buchwald, who had formerly been a master potter at Marieberg, and he describes certain specimens as signed and dated from 1767 to 1770. The mark given in the margin is on a punch-bowl in the form of a bishop's mitre, decorated with a painted subject of ladies and gentlemen seated at a table drinking "*bishop*" out of a bowl of similar form. This important specimen, which was formerly in the Reynolds collection, is now in the Hamburg Museum, which also contains several other examples. The name of this painter, Abraham Leihamer, occurs in conjunction with that of Buchwald, on some other faience, which was made at Stockelsdorf and Eckernförde, but neither of these latter factories ever attained the importance of the one at Kiel. In general appearance the ware made at Kiel resembles the Marieberg ware, and specimens are known which have the word "Kiel" accompanied by other initials besides those of Leihamer and Buchwald. Dr. Justus Brinckmann mentions that the initial T., which is on one of the Hamburg Museum examples, is that of a painter named Johann Samuel Friedrich Taenich, who worked here from 1764 to 1768, and occasionally signed specimens with his name in full. The latest (thirteenth) edition of *Chaffers* contains several marks of this *fabrique*, and should be consulted by the collector who is specially interested in German faience.



KIEL. Circa 1770.

KLÖSTERLE, BOHEMIA (see BOHEMIA).

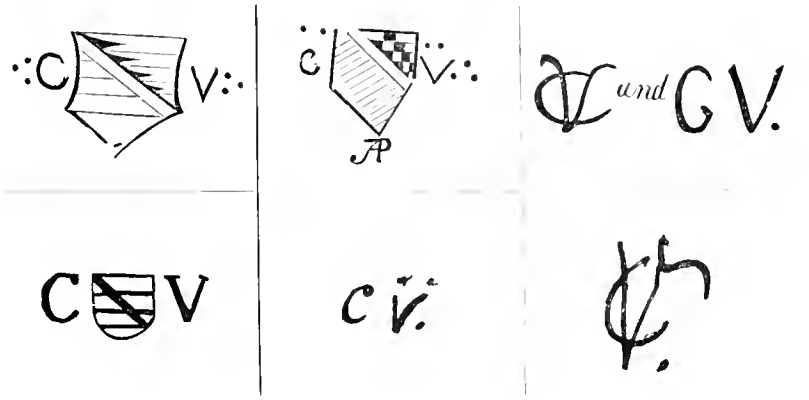
KLOSTER VEILSDORF OR CLOSTER VEILSDORF.

This is one of the Thuringian group of porcelain factories, and has hitherto been confounded with that of Volkstedt. Some misunderstanding has also arisen from the variation in spelling of the first word of the name, the mark C. V. apparently being not applicable to Kloster Veilsdorf. The explanation is that the older German spelling was Closter. The factory was founded in 1765 by Prince Eugen von Hilburghausen, but later two sons

of Gotthelf Greiner became proprietors, and a member of the Greiner family owned it in 1823.

Table services, groups, and figures similar to and indeed almost identical with those made at Limbach and at Volkstedt were produced, and the general characteristics of the paste, glaze, and appearance of specimens from the three factories are the same. A great many pieces were unmarked.

In addition to the marks given below, the trefoil in a very rough and indistinct form was sometimes used. This trefoil in various forms and colours is common to several of the Thuringian factories.



KÖNIGSTEDTEN.

Modern German faience, made by J. C. Frede.

KORZEC, POLAND.

A porcelain factory was established here about the beginning

of the nineteenth century, Mérault, from Sèvres, being the first

director. The china (hard paste) is of excellent quality and decoration, and many pieces might easily be mistaken for the later hard paste Sèvres china.

KRONENBURG (see LUDWIGSBURG).

KÜNERSBERG.

This mark is attributed to faience made here, on the authority of M. Jacquemart.

Künersberg

Laforest en Savoye 1752.

LAFOREST, SAVOY.

M. Jacquemart gives this mark, but nothing is known of the factory.

LAKIN & POOLE, HANLEY.

This firm, which was established about 1770, and appears to have ceased before 1786, made excellent imitations of Wedgwood's basalt-ware, Queen's ware, &c. The mark used was the name of the firm impressed. (See also HANLEY.)

LAMBETH.

Professor Church has devoted a good deal of research to finding out when the early faience which we recognise as "Lambeth" was first made, and in his hand-book entitled *English Earthenware*, he gives us some interesting facts. He quotes from a patent which was granted in 1676 to a Dutchman, John Ariens Van Hamme, for the "art of makeinge tiles and porcelain and other earthenwares, after the way practised in Holland." This potter settled in Lambeth. There seems to be no record of a pottery at Lambeth previous to this, but we know of several specimens of what we believe to be Lambeth faience which bear dates anterior to Van Hamme's work. The peculiarities of this old Lambeth faience are quaint forms, and a buff body or paste with a thick opaque white enamel on which is painted in blue the

decoration. Wine bottles, large dishes, posset pots, puzzle jugs, and pill slabs are the specimens which are best known to us. There were formerly two specimens of these pill slabs in the Victoria and Albert Museum, which bear the arms of the Apothecaries' Company. Professor Church gives a list of some twenty-three wine vessels that he is acquainted with, the earliest date of which is one inscribed "Whit wine 1641," in the Schreiber collection, and the latest "Claret 1663." The author purchased several many years ago, at the sale of the Edkins collection—one of them was inscribed "Sack" with a date; and there are others in the collections of Mr. Henry Willett, in that of the late Sir A. W. Franks in the British Museum, the Norwich Museum, the Mechanics' Institute, Hanley, and others. On many specimens of Lambeth faience there are initials as well as dates, and sometimes a coat of arms. Major-General Astley Terry had a complete set of plates, all of one date, "1734," and the verse "What is a merrie man," &c., and there is a similar set in the British Museum. While these pages are being prepared for the press (1911) a set of six of these plates with the legends above were sold at Christie's for 68 guineas from Sir John Evans' collection. Mr. Robert Drane of Cardiff has a similar set of plates, but of octagon shape instead of round.

Wine Bottle of Lambeth Faience (Victoria and Albert Museum).

Besides these pieces made for use, there are in existence some large dishes with elaborate designs in colours, on a white ground of stanniferous enamel, which are ascribed to Lambeth. A very fine specimen of this kind is the dish decorated with Jacob's Dream, dated 1660, which is in the British Museum, and another is the dish which was in the Willett collection, painted with the Temptation of Eve. Fine Lambeth faience of this quality is very rare, and generally resembles the old "delft" or

Dutch faience, from which it can only be distinguished by certain details of treatment in its decoration, which may be recognised as English rather than foreign. About the middle of the eighteenth century, there appears to have been a "delft" pottery at Lambeth, established by a Mr. Griffith, but there is nothing by which we can identify any of his work. Collectors who are especially interested in old Lambeth faience should consult Mr. John Eliot Hodgkin's valuable work on *Early English Pottery, Named, Dated, and Described.* (See notice on WINCANTON POTTERY.)

DOULTON'S LAMBETH POTTERY.

In 1818 Mr. John Doulton established a stoneware manufactory at Vauxhall, and with Mr. Watts as partner, the business was afterwards removed to High Street, Lambeth. Since the 1851 Exhibition, great strides have been made in the development of the artistic branches of their manufactures; and the ornamental buildings on the south side of the Thames Embankment, just above St. Thomas's Hospital, contain comfortable studios, where a great many lady artists are constantly employed painting original designs on the different vases; for their education and reference, there is a library, and also a museum attached.

The artistic pottery may be divided into three classes, each bearing a special mark (see marks 1, 2, 3), namely, Doulton Ware, Lambeth Faience, and Impasto.

The processes employed to produce the first-named well-known stoneware are very simple. The vessel after leaving the wheel is handed to the artist, who with a pointed instrument scratches in the soft surface of the clay an original design; the "pattern" so delineated is then coloured some neutral tint that will harmonise with the ground colour; any such ornament as the often seen "beaded" veins is added, the whole being coated with a saline glaze, and stamped with a die, which always bears the year of its production, and so hinders the possibility of fraud. The piece is then placed in the kiln, and so only receives one firing, instead of the three to which porcelain is subjected.

The appearance of Doulton ware is very like the old *Grès de Flandres*, of which its production is really a revival.

The title "Lambeth Faience" has been given to those pieces

which are hand-painted, the designs being mostly floral, though a few of the lady artists are singularly clever in rendering landscapes (original sketches) on the slabs of white biscuit prepared for them; the faience therefore differs in this respect from the Doulton *ware*, from the fact that it requires more than one firing. The glaze of this class, too, differs somewhat, giving a duller polish to the surface.

The decoration of the "*Impasto*" consists in a bold application

An ideal head; specimen of painting over the glaze.

DOULTON WARE JUG, designed and executed by Mr. F. Butler, a deaf and dumb young man.

HENRY DOULTON & CO., LAMBETH.

of coloured clays, more or less thickened, to the surface, and this leaves the design in slight relief, and is very effective. An ingenious manipulation, too, of these argillaceous pigments, varying as they do in consistency, heightens the artistic effect by securing here and there an opaque or translucent enamel, according to the desire of the designer.

The present firm is styled Henry Doulton & Co., Limited, the business having been in 1899 turned into a Joint Stock Company, owing to the death of Sir Henry Doulton. In addition to the artistic portion of their business, they are the largest manufacturers of pipes and pottery for all sorts of

sanitary and domestic purposes. They also manufacture earthenware in slabs and tiles, which are decorated by hand-painting, both under and above the glaze ; one peculiarity of their manufacture is that they do not *print* their designs, and so, rarely, if ever, repeat the pattern of even the most ordinary and inexpensive articles.

Specimens of Doulton ware, decorated by Mr. F. A. Butler and Miss Hannah Barlow, were formerly in the Museum of Practical Geology.

In addition to the marks already given, the following are used for different kinds of ware :—

Many additional artists' marks are given in the more recent large edition of *Chaffers*, and also special marks of some different kinds of ware introduced during the last few years.

Doulton's Lambeth School of Art has the credit of having produced one of the most talented plastic artists of modern times. George Tinworth is well known for his skilful rendering, in terra-cotta high relief, of Scripture subjects.

OTHER LAMBETH STONEWARE.

Besides the great firm of Doultons there are other firms in Lambeth who have from time to time made more or less ornamental stoneware, and now and again one finds quaint bottles or jugs of a stoneware, similar to that of which the ordinary ginger-beer bottle is made, but in such forms as render them of sufficient interest for collectors to add them to their catalogues. Some of these are signed J. Thursfield, Fore St., Lambeth, J. Stiff, High St., Lambeth ; and precisely similar specimens, varying only in subject, are signed Belper & Denby, Bourne Potteries, Derbyshire, and J. Oldfield & Co., Chesterfield. These stoneware bottles were made for gin or cordials, and are in the form of caricatures of William IV., Pitt, Lord Brougham, the Duke of Wellington, or other celebrities, and have incised such words as "The Reform Cordial." They were sometimes made specially for some well-known public-house of the time, and used probably as advertisements to present to customers. They are rudely moulded, and have little merit, but collectors are sometimes puzzled when they find such pieces without special marks or names. Major-General Astley Terry has made quite a collection of such pieces.

LANE DELPH, Staffordshire.

This place is not far from Fenton, in the Potteries, and here earthenware was made at least as early as 1710, by Thomas Heath. The names of other manufacturers of pottery and porcelain here were Edwards, Philips, Matthews, Adams, Prince, Samuel Spode, Charles Bourne ; Elkin, Knight & Co. ; Myatt, and William Greatbatch. The Masons are the best-known firm. Their so-called "Iron Stone China" and "Cambrian-Argil" were very successful, being well made and decorated. They also made porcelain, mostly decorated in imitation of the Chinese. Large vases and other pieces of very handsome decorative effect were also occasionally made by Mason & Co. (See also Mason & Co.)

M. Mason.

MASONS' CAMBRIAN-ARGIL.

LANE END, Staffordshire.

At this place, which is now known as Longton, there have been many factories, both of pottery and porcelain, some of which are still in existence.

The following are the principal ones :—

Aynsley Lane End.

Aynsley, John. Established towards the end of the nineteenth century, the business is still carried on ; plain and painted earthenware and lustre ware.

Bailey & Batkin.

Bailey & Batkin. Early nineteenth century : patentees of lustre ware.

May^r. & Newb^d. M. & N.

Mayor & Newbold, who succeeded *Thomas & Joseph Johnson,* established in the nineteenth century ; porcelain of good quality.

J. Harley Lane end. HARLEY.

Harley, T. About 1809 ; earthenware, both painted and decorated with transfer.

Cyples.

Cyples. 1786 ; imitations of Wedgwood ware.

Hilditch & Son. About 1830 ; china manufacturers ; afterwards Hilditch & Hopwood.

B Plant Lane End.

Plant, Benjamin. About 1790 ; white glazed earthenware and lustre ware.

Turner. Originally *Banks & Turner,* established about 1756, at Stoke. Turner removed to Lane End in 1762 ; he made various kinds of earthenware, and imitated Wedgwood's productions with very great success. Many of his jasper and basalt pieces, indeed, are considered equal to Wedgwood's.

TURNER.

The blue ground of his jasper ware was of a different tint from that of Wedgwood's, very brilliant, but a greener blue, and as a rule the relief cameo-work in his medallions, is not so sharp as on those of the best Wedgwood.

His most successful effort was the celebrated cane-coloured stoneware, which is peculiarly light, and charmingly finished with classical subjects in relief. He obtained the satisfactory body of this ware from a native clay which burned itself into this light cane colour, and from it he made bulb pots, wine coolers, jugs, services, dishes, and inkstands. There are several excellent specimens in the Liverpool Museum (Mayer collection) and also at South Kensington.

The firm was afterwards *Turner & Abbott*; after Turner's death in 1786 the works were carried on by his sons, and were finally closed in 1803.

Chelman & Wooley. About 1795, this firm invented a ware called Pearl Ware, a sort of biscuit, of beautiful quality and great durability.

PEARL WARE.

A very handsome bust of Admiral Lord Duncan, marked as above and dated 1798, is known to the author.

Note.—A more complete list of these eighteenth-century Staffordshire potters and notice of their work and marks will be found in the latest edition of *Chaffers*, revised by the author in 1911.

LANGRES (see APREY).

LA ROCHELLE.

This mark is attributed by Herr Jännike to J. Briqueville, a potter established here about 1743.

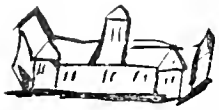
LA SEINIE, HAUTE VIENNE, FRANCE.

A porcelain factory was established in 1774, in the Château of La Seinie near St. Yriex-la-Perche, and M. de Chavagnac gives us some information as to the concessions which were sought by its founders. It never achieved much success, and it is probable that the specimens we see marked as in the margin were made at La Seinie but decorated elsewhere. The factory changed hands about the time of the First Empire, and passed into the ownership of a Paris firm. In the

Franks collection is a cup, painted with a landscape in the style of Höchst (see MAYENCE). Mr. H. E. B. Harrison also has a specimen.

LA TOUR D'AIGUES, AVIGNON, FRANCE.

A factory of faience was started here before 1773; it ceased in 1793. Some of the pieces were inscribed "*Fait a la Tour d'Aigues.*" Porcelain was also made here.



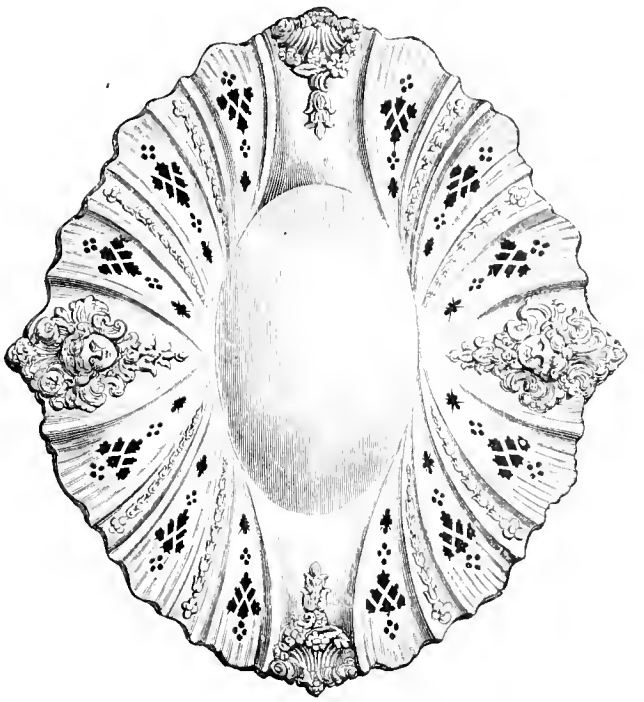
LAURAGUAIS (see BRANCAS-LAURAGUAIS).

LEEDS.

We have no sufficient evidence to show when pottery was first made at Leeds, though it may be affirmed with certainty that, at a very early date, the beds of white clay existing in its neighbourhood were used for the purposes of the potter's art. The year 1760, however, is the first reliable date we have for the establishment of a factory which afterwards grew to be a large concern. The firm was Humble, Green & Co., with varying partnerships, the firm in 1783 being styled Hartley, Greens & Co., their specialité being the cream-coloured ware. The business is still in existence, doing a large export trade.

The earlier specimens were of a character similar to Wedgwood's Queen's ware (see WEDGWOOD), but of a yellower tint, and of the basket pattern; this pattern was used in thin trays and fruit-baskets, and was well suited to this kind of pottery. Many of the designs also are very similar to Wedgwood's, and this suggests a strong probability that his patterns were laid under contribution. Basket-pattern dishes, table centre-pieces, figures, candelabra, candlesticks, and shaped fruit-dishes were largely produced by Hartley, Greens & Co., the best period of work being from about 1780 to 1790. Some of the old candlesticks are particularly chaste and pure in design—the rams' heads and wreaths of the Adams & Flaxman's time being very prevalent, and the reliefs sharp and clear. The business appears to have deteriorated about 1820, and after being thrown into the Court of Chancery, was taken over by Samuel Wright & Co. and carried on by them for a few years. After 1832 we find the concern being conducted by the Leeds Pottery Company, and later, in 1850, the

proprietors were Warburton, Britton & Co., afterwards Richard Britton & Sons. Besides the cream ware similar to Wedgwood's "Queen's ware" already mentioned, we find in Leeds pottery made at the end of the eighteenth century, several other descriptions, some of which it is impossible to be sure of correctly attributing unless they are marked. Among these are black basalts, like Wedgwood's, willow-pattern printed ware, figures and



Leeds Ware Dish, cream coloured (formerly in the Jermyn Street Museum).

occasionally groups closely resembling the Staffordshire productions, but nearly always well modelled ; marbled and agate ware similar to Whieldon's, and some other varieties. Specimens of old Leeds ware are not expensive, and the better ones are desirable from an artistic point of view. The glaze of the best period of the factory was very fine, but, being produced by a preparation containing a large amount of arsenic, was very injurious to the workmen. This poisonous method has long been discontinued. Printing by transfer was introduced between 1780 and 1790, and occasionally some lustrous pigments were used, but these lustre-

ware specimens are very rare. The following marks are generally impressed. The City Art Gallery at Leeds contains a good collection of the local pottery, and also a great many of the bas-relief moulds formerly in use at the factory.

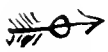
GREEN,
LEEDS.

Leeds Pottery.

Hartley, Greens, & Co.
LEEDS POTTERY.

CG
W

CG



Mrs. A. R. Macdonald has a small plate of the cream-coloured Leeds ware, with transfer decoration marked in black.

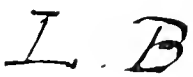
LEFÈBVRE, POTTER (see PARIS).

LE MONTET, SAÔNE ET LOIRE, FRANCE.

A modern manufactory of white stoneware. Specimens were exhibited at recent Paris Exhibitions.

LE NOVE (see BASSANO).

LENZBURG, SWITZERLAND.



This mark is assigned to the pottery made here, on the authority of Sir Henry Angst, British Consul in Zürich, and a well-known collector of Swiss ceramics.

LILLE, Dept. du Nord.

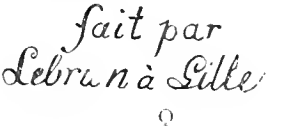
A manufactory is said to have been established here as early as 1711, by Barthélemy Dorez, and Pierre Pélissier, his nephew; and Mr. Chaffers tells us that a concession was granted to them, giving some privileges. The specimens produced appear to have been so much like those of the St. Cloud factory, both in the soft paste and peculiar decoration, that the identity of this factory has been confused. The undertaking ceased about 1730.

The marks given below, generally in blue, are, on the authority of Cte. de Chavagnac et Mis de Grollier, the initials being those of Lille, Dorez, and the monogram that of the brothers François and Barthélemy Dorez, or else of François Boussement, who is also believed to have made porcelain at Lille. Specimens which can be identified as true Lille soft porcelain are extremely rare, and generally consist of small toilet pots or little cups.

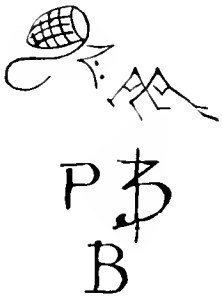
Later, however, in 1784–85, a porcelain factory (hard paste) was established by Sieur Lepène, in which the Minister, M. de Calonne, took an active interest. Lepène obtained a patent for the use of coal in the firing process, and this is said to have been the first introduction of coal as fuel into France. The factory, however, had a short life, as it changed hands in 1792, and was soon afterwards closed.

The mark, a crowned dolphin, is an especially rare one, on account of the few specimens turned out by the factory. It is generally either painted or stencilled in red.

The mark in the margin is used on modern porcelain made here.



Pottery was made at Lille in the seventeenth century by Jacques Feburier and Jean Bossu ; and later by Boussemart, Dorez, and Pélissier. There were several other factories, but those mentioned are the most important. These are all marks used by Boussemart—



LIMBACH, Saxe-Meiningen.

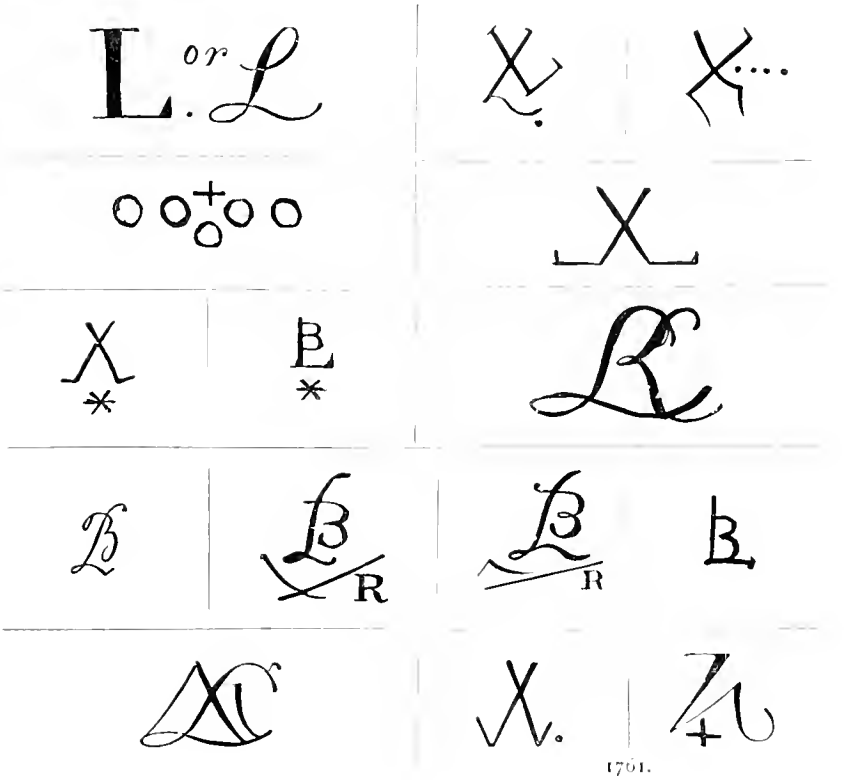
This factory, the most important of the Thuringian group, was one of five which were under the direction of Gotthelf Greiner, who enjoyed the patronage and protection of Duke Anthony Ulrich. The works at Limbach were established in 1761, and became so prosperous that Greiner purchased the manufactories of Grosbreitenbach and subsequently of Volkstedt and Kloster Veilsdorf. Excellent figure work was turned out at this factory ; the modelling is rather stiff, but the decoration is carefully executed, and figures and groups of soldiers, peasants, musicians, and others, are very correctly costumed and finished. In the Weimar Museum are two figures made at Limbach measuring nearly 3 feet in height, which was a very unusual production for a china factory in the eighteenth century. A painter named Heinrich Elias Dressel worked at Limbach, and specimens are known which bear H. D. and D., his initials. The earlier mark is the L. B. united in different forms of monogram, and the crossed swords were used until a threat of legal proceedings from the Saxon Government caused the abandonment of the mark for

LIMBACH PORCELAIN.

Set of the Seasons, by Boch, signed B.I.

Formerly in the collection of MR. CHARLES DICKINS.

a trefoil, which one finds in several forms and colours. Until recently there has been some confusion with this factory and a supposed porcelain factory at Luxembourg (*q.v.*).



Mr. H. E. B. Harrison has a pair of costume figures which are marked with a different combination of the two letters L. B., the B. being low down on the stroke of the L.

LIMOGES, Haute Vienne, France.

Porcelain was first made at Limoges in 1773 by the brothers Grellet, in conjunction with MM. Massié and Fournenat; the factory was purchased by the Government as a branch of the Sèvres works in 1784, but was resold four years afterwards.

The mark C. D. was used in accordance with an Order of Council in 1773; the mark G. R. et Cie is earlier.

M. de Chavagnac mentions specimens marked *Limoges, Manu-*

facture royalle de Limoges," and "*Porcelaine de Limoges,"* also the fleur-de-lys.

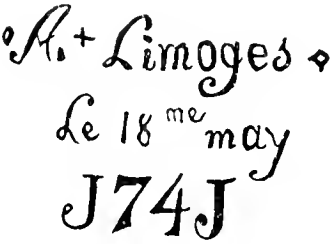
Established 1773. Grellet.

Other marks of early date. *Circa* 1773, ceased 1788.

These works were discontinued in 1788. Other factories were started (for a list of which see *Chaffers*), but little is known of them or their marks. An exception, however, must be made in favour of the *fabrique* of Haviland & Co.

In 1840, David Haviland, of New York, purchased a small *atelier* at Limoges, and since then a considerable trade has been gradually built up by him, especially for export to America. The speciality of the firm, however, is the manufacture of a coarse but artistic pottery, decorated in a quaint and original manner, sometimes with figures in Spanish costumes, or slightly draped, and sometimes with a vigorous and bold application of argillaceous pigments to the surface, that bears a slight relief. It is worthy of remark, too, that some of the pieces when decorated are signed and numbered by the artist, who undertakes to make no duplicates, so that the number will serve to show the approximate date of the specimen, and is also a kind of guarantee of its being unique in its way. The mark of the manufacture is HAVILAND & Co., impressed in the soft clay, in addition to the painter's sign.

At the present time excellent porcelain is made at Limoges, chiefly table-ware, large quantities of which are sold in this country. It is one of the most important of modern French factories.



Pottery was made by M. Massié and his partners in the eighteenth century, prior to the commencement of porcelain manufacture.

LLANELLY POTTERY, South Wales.

A pottery was carried on here from 1839 to 1840 by William Chambers for about fourteen years, more as a hobby than for profit. The ware is not unlike the Staffordshire potters' work, some being blue and white, and some having colouring more in the style of Mason's ironstone. After Chambers the works were carried on by Coombs and Holland from 1853 to 1856, and later by W. T. Holland to 1868, and since then by Holland and Guest.

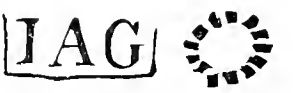
The marks are sometimes impressed South Wales Pottery, in a circle, or the initial letters S. W. P.; also ware is marked with the name W. Chambers, which occurs in a circle inside that with "South Wales Pottery." The modern work is of a cheap and decorative character.

Previous to Mr. Chambers' time, about 1838, a Mr. Bryant, who had formerly worked at the Glamorgan Potteries, became manager of the Llanelly works, and Mr. Eccles of Neath, to whom the author is indebted for these particulars of a hitherto unnoticed pottery, had a book which contained the old contracts with the Llanelly workmen. The book has since been presented to the Swansea Museum by Mr. Eccles.

The mark of J. Pougat, a modern maker of earthenware.

LISBON

The royal factory here makes a great variety of earthenware. The marks in the margin are given by Chaffers as those on specimens presented to the Sèvres Museum in 1833. The same authority mentions a factory at Cintra of statuettes with a glaze of different colours, green, brown, and black, but he gives no mark. There is also a maker of modern Palissy ware at a place called Caldas in Portugal.



XIX. Century.

Porcelain was also made here in the last century, and oval medallion portraits in imitation of Wedgwood's blue and white jasper ware. Specimens are in the Schreiber and Franks collections.

LISIEUX, Normandy.

Pottery was made here in the sixteenth century, and also at Manerbe, a place in the vicinity. Herr Jännike and Dr. Graesse give this mark.

LIVERPOOL.

There was a group of potteries at Liverpool early in the eighteenth century, some more successful than others, but producing a similar kind of white or cream-coloured ware, much akin to Leeds ware or the kind of pottery made by Wedgwood and known as Queen's ware (see WEDGWOOD). Alderman Shaw and Seth Pennington were two of the best-known makers of

Bowl of Liverpool Delft (British Museum).

punch-bowls, and as it was the fashion in those days to drink success to a voyage in that convivial concoction, we frequently find Liverpool ware bowls decorated in the inside with a portrait of the ship and sometimes a date and inscription. The earliest dated specimen ascribed to Liverpool is the oblong slab in the Liverpool Museum, with a view of the village of Great Crosby, bearing date 1716.

In the Hanley Museum is preserved an important bowl, inscribed "Success to the Africa Trade," of which we give an

illustration. It measures 20½ inches diameter and is 9 inches high, and was painted by John Robinson, who after he removed from Liverpool to Staffordshire, presented it to the Mechanics' Institute. It bears a label, with an inscription, which is interesting as connected with Seth Pennington. "John Robinson, a pot painter, served his time at Pennington's in Shaw's Brow, and there painted this Bowl."

Mr. William Burton, whose work on English Pottery was pub-

Liverpool Ware Bowl painted by John Robertson (Hanley Museum).

lished while this book was under revision for the second edition (May 1904), gives many illustrations of bowls and tiles of this ware, and Mr. Joseph Mayer's *History of the Art of Pottery in Liverpool*, published in 1855, is a useful work of reference. The work of Richard Chaffers, which has already been mentioned in Chapter III., commenced in 1752 and continued until his death in 1765, and he appears to have made in Liverpool different kinds of porcelain (as distinct from pottery) of an experimental character.

The next potter of note was John Sadler, an engraver, who

invented the process of transfer-printing on pottery and porcelain in 1752. He is said to have discovered the art accidentally by noticing that some children, to whom he had given several spoiled impressions of his engraved plates, applied them to broken pieces of pottery and secured a transfer. Sadler communicated the idea to Guy Green, and the two entered into partnership, and applied for a patent to protect the invention; the intention of patenting was, however, never carried out. The process soon became common to other factories, although in many cases, notably in that of Wedgwood, the undecorated ware was sent to Sadler & Green to print. Pieces are very rarely marked, but some of the tiles,[1] which are frequently decorated with copies of engravings from *Bell's British Theatre* (1776), portrait figures of actors and actresses, scenes from Æsop's Fables and from plays, bear the signature "J. Sadler, Liverpool," and in the Victoria and Albert Museum is a tea-pot with a portrait of Wesley, signed "Green, Liverpool." The best collection of Liverpool ware was in the Liverpool Museum, and good specimens may be seen in the Schreiber collection.

Mark: SADLER & GREEN.

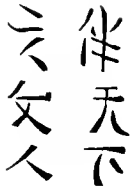
The HERCULANEUM POTTERY was established by Richard Abbey about 1790. The works, after passing through various hands, were closed in 1841. Several other kinds of pottery were made here. There are some specimens in the British Museum.

CHRISTIAN.
Established 1760.

REID & CO.

HERCULANEUM
POTTERY.

HERCULANEUM.



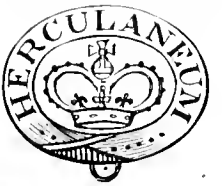
Uncertain.

[1] Mr. Hobson's Catalogue of English Pottery in the British Museum, recently published, contains a long list of the subjects of these Liverpool tiles.

Ceased 1836.

PENNINGTON.

The name and initials of Pennington sometimes are found on bowls decorated by him. His favourite subjects were ships, and such mottoes as "Success to the Monmouth, 1750," remind us of an old custom of a punch-bowl in honour of the occasion of a new voyage.



Established 1760.

SHAW.

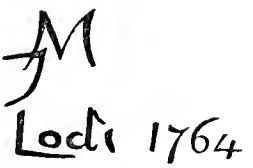
Established about 1710.

SADLER
1756.

Established 1752.
In 1756 he obtained Soap Rock from Cornwall; died 1765.

LODI, Lombardy.

Faience was made here in the seventeenth and eighteenth centuries. Unless marked it has nothing to distinguish it from other Italian faiences.



LONGPORT, Staffordshire.

Like most of the towns in the Potteries, Longport had, and has, many factories, both of earthenware and porcelain.

One of the earliest known was that of Mr. Phillips, which was started about 1760. He made stoneware, salt glaze, and cream ware. The firm continued until 1829, and possibly later.

PHILLIPS,
LONGPORT.

Another eighteenth-century firm was that of Messrs. John & George Rogers. They made various glazed and cream-coloured wares, and also imitated several of Wedgwood's specialities, but not very successfully. Their mark was the

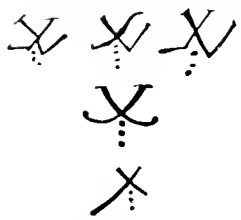
ROGERS

name Rogers, stamped in the clay. On their ironstone china they added the chemical symbol for iron, as shown above.

The best-known firm in this district has been treated separately (see DAVENPORT).

LONGTON HALL, STAFFORDSHIRE.

One of the earliest successful experimenters in the manufacture of porcelain was William Littler. He and Aaron Wedgwood, his brother-in-law, started business about 1752; their output consisted principally of table services, punch-bowls, leaf-shaped dessert dishes and plates, &c. The mark, which has been identified by Mr. Nightingale, is probably intended for two L's crossed, one reversed, standing for Littler, Longton Hall.



The first three shown in the margin are from specimens in the Franks collection; the fourth is from the Countess of Hopetoun's, and the fifth from the Schreiber collection in the Victoria and Albert Museum. In the British Museum there is a cup and saucer, with a bird on a sprig in a white-shaped panel, which has for mark a "J" in blue.

As a rule the decoration of Longton Hall china resembles that of the earlier Bow and Chelsea productions, but a peculiarity is the singular blue colour which we find as a ground-colour in the vases, and in the figures the peculiar scroll ornament on the bases, while encrusted flowers are of a larger size than one finds in either Chelsea or Bow. From the scarcity of Longton Hall compared with Chelsea, Bow, and Derby porcelain, the prices are higher than its artistic merit would sometimes seem to warrant, but occasionally we find exceptional specimens that are equal in quality to the best Worcester, while possessing peculiar characteristics that enable us at once to identify them with the Longton Hall factory, although, as is frequently the case, they bear no mark. The illustration in the text is of one of a pair of vases of the ordinary quality of Longton Hall, rather coarsely moulded and effectively though somewhat carelessly painted. The two full-page illustrations are of vases of the finer quality. The pair painted in figures on one side, and birds on the other, have a rather darker blue ground colour than is usual with this factory. The set of five illustrated are among the finest specimens of their kind, and they were amongst the most valu-

LONGTON HALL PORCELAIN

Pair of important Vases, blue ground colour, painted in figures and birds.
In the collection of CAPTAIN THISTLETHWAITE.

able and rare vases in Mr. Alfred Trapnell's carefully formed collection, which was dispersed under Christie's hammer in July 1899.

The factory is believed to have been carried on in the old-fashioned country house where Littler lived ("Longton Hall"), and when this undertaking came to an end, Littler became manager to Baddeley & Fletcher of Shelton: he lived to an old age and died in extreme poverty. Messrs. Rhead, in their

Longton Hall Vase, scrolls and flowers (Professor Church's collection).

work on Staffordshire Potters, quote an interesting label attached to a tea-pot which is in the Hanley Museum. It was given by William Fletcher to Enoch Wood, and the writing is that of the latter as follows: "1807 (date). He informs me, he remembers it being made by Mr. William Littler at Longton near Stoke about 53 years ago, say in the year 1754, and it has never been out of his possession during that time and is highly valued."

A singular mark given in the margin is on the two smaller vases, and in default of any other explanation of this initial the author is inclined to agree with other experts in thinking that it

is the initial letter of the artist who painted them. A fine pair of large beakers, also from Mr. Trapnell's collection, have a similar mark, but the letter A differs slightly in form.

This same letter A is also occasionally seen on Bow figures. The author knows of one with this mark in Lady Hughes' collection, and another in that of Mr. H. Manfield, from which it would appear that this artist, who worked at Longton Hall, was also for some time employed at Bow.

In this connection, too, one may record the existence of four plates painted by the same hand with the peculiar exotic birds of paradise made at four different factories, Longton Hall, Bow, Bristol, and Worcester. The Bristol plate is in Mr. Trapnell's collection, and the other three in that of Mr. Robert Drane of Cardiff. These specimens are evidence of the migratory habits of the craftsmen who worked at some of the old English factories.

A mug with blue decoration in the collection of Mr. Thomas Boynton, F.S.A., has a curious mark like the one in the margin, which Mr. Boynton reads Littler, Longton Hall.

In the same collection there is a shaped dish with vine leaves bearing a mark in imitation of Chinese writing similar to one we find on old Chinese porcelain.

Perhaps the largest pair of Longton Hall vases are those at Burghley House, which measure nearly 1 foot 8 inches in height, and which, until the author's visit in 1910, had been catalogued as Chelsea.

The very unusual mark of an anchor in brown, is on the figure of an actor in Mr. Harman Young's collection, and was formerly in Mr. Bemrose's collection.

LOOSDRECHT (see AMSTEL).

LOWESTOFT.

A small manufactory was established close to Lowestoft by Mr. Hewlin Luson, of Gunton Hall, who, being interested in the manufacture of china, and having discovered on his estate a quantity of white earth, that appeared likely to repay experiment, sent a sample to be analysed, and on receipt of a satisfactory report, engaged workmen from London and erected a kiln and furnace on his own estate in 1756. We have Gillingwater's

LONGTON HALL PORCELAIN.

Set of five Vases, formerly in the possession of Mr. A. Trapnell.
The smaller pair marked with A in the collection of Mr. H. Mantell, M.P.

authority for the fact that, owing to the jealousy of the London manufacturers, his workmen were bribed to spoil his productions, and the first step in ceramic art at Lowestoft was seriously jeopardised by this ungenerous trick ; but the attempt was again made in the following year, and the new firm of potters, Walker, Browne, Aldred, & Richman, succeeded in establishing a factory of considerable importance. This fact is testified by Gillingwater, who wrote his *History of Lowestoft* in 1790.

On account of the considerable trade between the eastern coast and Holland, it is more than probable that the first Dutch importations, both of the native delft and of the Oriental porcelain, gave the impetus to, and furnished the models for, porcelain making at Lowestoft ; and there is a certain amount of Oriental character about some of the Lowestoft pottery and porcelain which confirms this view.

Porcelain does not appear to have been made at Lowestoft previous to 1762, and dated specimens are extant bearing that and subsequent dates.

Mr. Jewitt tells us that Robert Browne, one of the partners of the firm that succeeded Mr. Luson, visited the Bow or Chelsea factory disguised as a workman, and was engaged. He bribed the warehouseman to conceal him in an empty hogshead, that he might be present when one of the principals mixed the ingredients for the paste, a process which was, of course, a much valued secret, and he returned, after a short absence, to his Lowestoft factory with much valuable information gained by means of this device.

The Lowestoft works were closed in 1803–1804, owing, it is said, partly to the severe competition of the Staffordshire potters and partly to trade losses, one of which was due to the seizure by Napoleon, in Holland, of several thousand pounds worth of their merchandise. The difficulty of transport of coal and sand had also caused the company to work at a disadvantage, compared with other factories.

The best-known collection of Lowestoft china was that formed by Mr. William Rix Seago, a gentleman living in the neighbourhood, who, many years ago, purchased from Robert Browne, the great-grandson of one of the original partners of the factory already alluded to, a number of specimens which had descended to him. A sale of Mr. Seago's collection took place in 1873, but some hundred and sixty specimens were reserved and bought in, and a few years since these were purchased by Mr. Frederick

Arthur Crisp, of Denmark Hill, together with an affidavit, duly attested by the said Robert Browne, that he had identified these specimens as those which were formerly in his father's possession. The paste and decoration of many of these pieces were very unlike what we had been accustomed to recognise as Lowestoft, and have much more the appearance of old Bow or Worcester. The initials and dates of the persons for whom the services or pieces were made, and such representations of local buildings as that of Lowestoft Church, together with the circumstances under which Mr. Seago acquired them, lead us to think that about the time 1762–1790 the Lowestoft potters must have copied the decoration of the earlier Bow and Worcester specimens. The Robert Browne Ink-pot, a quaint nine-sided little vessel with blue and white decoration, and the initials R. B. and date "1762," is a peculiar instance of this; and it is a very interesting relic from the fact of its always having been known as Robert Browne's ink-pot. Of these little Lowestoft ink-pots, of which the reader can form an opinion from the illustration which, by Mr. Crisp's courtesy, we are able to give, there are some seven or eight known to the author. One was in the Jermyn Street Museum, and has upon it "A present from Lowestoft"; six are in Mr. Crisp's collection, two of which have a similar inscription, and one has underneath the initials S. A. of Samuel Aldred, father of one of the founders, Obed Aldred, and the date Sept. 26, 1762, and another is the Robert Browne Ink-pot already mentioned, which will be found on the right of our full-page illustration. Other specimens have the initials and dates of persons known to have lived in the neighbourhood of Lowestoft. These dates run from 1762 to 1799, three or four years before the break-up of the factory. Several mugs are known on which is inscribed "A present from Lowestoft," and Mr. Louis Huth had a small trinket-stand with the arms of Yarmouth, and the inscription "A trifle from Yarmouth."

A speciality of the Lowestoft factory was the manufacture of birthday plates or medallions. These are circular discs of about two inches in diameter, the obverse inscribed with the name and date of the birth of the person for whom the "plate" was made, such as "John Gaul, born April 22, 1793"; the reverse of the disc was decorated with a flower. Three of these interesting little ceramic souvenirs are illustrated in colours in Mr. W. W. R. Spelman's *Lowestoft China*.

With regard to Lowestoft china there has always been con-

siderable difference of opinion. The late Sir Wollaston Franks considered that what is termed "Lowestoft" is really Oriental porcelain decorated in England, and Professor Church, in his work on English Ceramics, omits mention of Lowestoft altogether; while Mr. Chaffers has, we think, attributed to it an importance which it does not merit. In the later editions of *Chaffers*, the author has given at some length his views upon this difference of opinion. It is more than probable that the greater part of what we call armorial china—that is, china decorated with crests and monograms, and coats of arms of English families—was made to order in China, from sketches sent out from this country towards the end of the eighteenth century, and many such services were ordered by officers of the English East India Company; this view is confirmed by letters and documents which are in existence showing that the china was originally brought to this country from the East. In other cases Oriental china, undecorated, has been painted and refired both in Holland and in England. Mr. Chaffers repudiates this idea on behalf of the Lowestoft factory, but it was certainly done elsewhere.

In forming an opinion as to the genuineness of Lowestoft china we must be guided by two or three points. The Lowestoft paste is soft, and not hard as is the Chinese. The better class of work resembles that of Worcester, while the common ware has the appearance of inferior Bow of the soft paste description. Some pieces are thick and opaque, others are very translucent. The glaze has a blue tinge and has run into crevices, and we find as a rule that it has run over the bottoms of pieces such as jugs, tea-pots and bowls, covering the rims and flanges. These rims on the bottoms show crude and unskilful potting, in the majority of cases being misshapen. There are, however, some exceptions to this in the case of the better finished specimens. The character of the decorations, too, will help us to decide as to whether a piece be Lowestoft or not.

Three full-page illustrations are given which should assist the reader to form an idea as to the appearance of genuine Lowestoft china; one of these is that of five specimens with names and dates, in Mr. Crisp's collection; the second is that of three tea-pots, reproduced in *facsimile* as to colour, from Mr. Spelman's book; while the third is from a group of the kind of Oriental china which we have mentioned above as being erroneously described as Lowestoft—so much so, that one has frequently heard the expression "Lowestoft Oriental" to designate this kind of ware, in which

the colouring and kind of decoration are more of a European than Eastern character. There are, however, some specimens which occasionally baffle the most experienced judge. One can say "It is certainly not Oriental; we believe it to be English, and it is perhaps Lowestoft." Some of these pieces difficult to identify are those of poor quality "blue and white," bad copies of the Worcester of similar description, painted with "Worcester" blue flowers on white ground, and many of them bearing a crescent mark. They are neither Worcester, nor Caughley, nor any other English factory which can be identified with certainty, and one is inclined to adopt the suggestion which has been made, that these were Lowestoft imitations of Worcester made for export to Holland. The author well remembers the quantities of this kind of china, then considered to be inferior Worcester, which was sold at Jones & Benham's auction rooms in the "seventies," imported from Holland with Dutch marqueterie furniture, and it is quite possible that this may have been part of the "several thousand pounds worth of merchandise" which Chaffers mentions as being seized by Napoleon in Holland, a disaster which was one of the causes of the break-up of the Lowestoft factory.

Those who have the means of really judging of pastes and compositions of porcelain agree in the main with the author's views on Lowestoft, and Mr. William Burton, whose valuable work on English china was published in 1902, while confirming these in all material respects, adds some facts of interest. "The firm of Robert Browne & Co. set up in 1770 a warehouse in London known as the 'Lowestoft China Warehouse' at 4 Great St. Thomas the Apostle, Queen Street, Cheapside, where they seem to have carried on the production of a common artificial porcelain, apparently composed of pipeclay and glass, until the growing competition of the cheaper bone porcelain made in Staffordshire, crippled their trade, and caused the partners, who were advanced in years, to abandon the undertaking." Mr. Burton goes on to say, "Fortunately, we have quite a number of pieces bearing names, dates, and inscriptions which prove the nature and style of the real Lowestoft production."

The Lowestoft factory was comparatively unimportant, as we know from the remains of the old buildings, and also from recent excavations which have brought to light some moulds of considerable value for identifying some of the specimens which have hitherto been ascribed to Worcester. Mr. F. A. Crisp, in whose possession some of these relics are, has presented plaster casts of

them to the British Museum, where they occupy a small table case in the English china room. The British Museum collection also includes a saucer dish of powder blue with panels of views of Lowestoft Church, the Beacon, &c., which is very similar in decoration to some early Worcester in the Chinese style, except that the local views and some other points of difference from the Worcester china, decide the origin of that and some other Worcester-like pieces. Some of the mugs in the Museum have inscriptions and dates 1780 and 1781, and the tea-pot which was formerly in Mr. Merton Thom's collection has been identified by some of the moulds alluded to above; it is dated 1761 and inscribed I. H. It will be observed that this date is one year previous to that generally accepted as the commencement of china-making at Lowestoft.

Since the excavations made in 1902, fresh diggings in the neighbourhood during the following year, resulted in the finding of more Lowestoft relics, including knife handles, arms of figures, birthday tablets, and other pieces, which were purchased by Mr. A. Merrington Smith, of Lowestoft. Part of the *trouvaille*, consisting of portions of moulds, fragments of china such as handles, covers, chipped and broken saucers, cups, sauceboats, milk-pots, tea-pots and other articles, several of them bearing marks such as the crescent, crossed swords, and numerals, passed into the possession of Mr. W. W. R. Spelman of Norwich, to whom we are all much indebted for his research and contribution to our knowledge of the factory. He published a book entitled *Lowestoft China* in 1905, and the illustrations of this volume include some excellent *facsimile* coloured plates of authenticated specimens and numerous reproductions of photographs taken on the site of the excavations. These show the buildings of the factory, the moulds, and many portions of decorations such as fragments of borders of cups and saucers, a well-painted dragon design, and much invaluable evidence of identification. Mr. Spelman is firmly convinced that only soft-paste porcelain was produced at the Lowestoft factory, and he has produced some proof of this by publishing the chemical analysis of a lump of china clay mixed ready for use, which was found among the débris. He considers that the finding of two "biscuit" arms of figures resembling those of the well-known Chelsea "boys" establishes the fact of their having made figures, and he includes in his illustrations many figures which he attributes to Lowestoft. These figures in modelling and colouring resemble Stafford-

shire pottery, but they are of porcelain, *i.e.* translucent and not opaque, as are the Staffordshire ware figures. To the author the evidence of figure-making at Lowestoft is not quite conclusive, and the translucent figures referred to may belong to some other factories. Mr. Spelman formed a considerable collection of Lowestoft which is now in the possession of Mrs. Colman of Norwich, and the author has not had an opportunity of inspecting the figures in this collection. Mr. Edmund Francis Broderip of Weston-super-Mare has collected a great many specimens of

Lowestoft barrel-shaped Tea-pot in the collection of Mr. E. F. Broderip.

this interesting factory, including several marked with numbers from 1 to 60, and some of these marks are reproduced in *fac-simile* at the end of this notice. Mr. Spelman mentions that the highest number he had found on Lowestoft was 52. Mr. Broderip's specimens are chiefly portions of table services such as tea-pots, milk-pots, tea caddies, jugs, cups and saucers, leaf-formed trays, bowls, and mugs. The decoration is very indifferently done in blue, on the rather bluish-white ground which we find given by the Lowestoft glaze, and which, as before mentioned, is similar to the soft paste Bow or Worcester of the same time. That articles of very superior quality and finish were also produced at Lowestoft we have ample evidence not only

LOWESTOFT PORCELAIN.

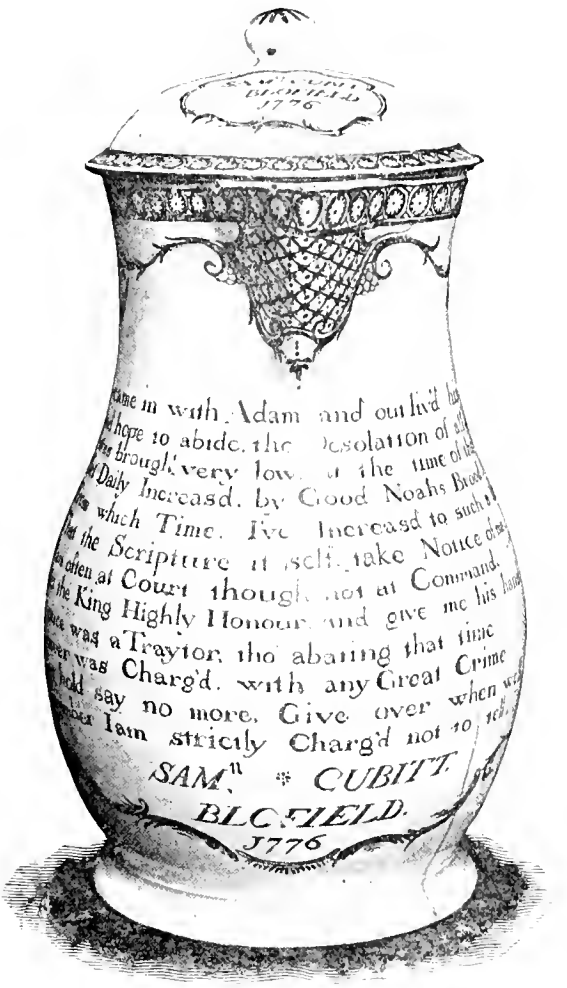
Group of specimens with initials and dates. In the collection of Mr. F. A. Crisp, L.S.A.

Fig. 1 Fig. 2 Fig. 3

THREE LOWESTOFT TEAPOTS FROM MRS. COLMAN'S COLLECTION

By permission of Mr. W. W. R. Stedman from his work "Lowestoft China"

in the good specimens illustrated and described in Spelman's book, from which we have borrowed one of the most representative, but also from examples in many public and private collec-



H. Jenkins *Lowestoft.*

Lowestoft Coffee-pot in the collection of Mr. J. U. Yallop.

tions. The barrel-shaped tea-pot, with flowers well painted and partly modelled in slight relief, which is illustrated from Mr. Broderip's collection, is a good example.

The coffee-pot illustrated is a piece of much interest, and was in the collection of Mr. J. U. Yallop, of the Bridge, Lowestoft ;

and while the second edition of this work was in the press the author received from Mr. Yallop some notes on specimens recently found as the result of excavations on the site of the old factory, and on those purchased from families of long residence in the neighbourhood. These notes confirm the author's opinion, already expressed, with regard to the crude and simple form of the decoration and also of the rather rough and unfinished character of the porcelain itself. He mentions, that as regards numerals found on specimens, they run from 1 to 31, the latter being the highest that he has seen. The initials found are the following: H. S. R. Z. W. R.P., and are supposed to stand for Hughes, Stevenson, Redgrave (Z and W unknown), and Richard Philips. The latter name, Philips, occurs in full under the handle of a mug. The numbers are generally underneath, inside the rim of a piece. The dates on specimens run from 1760 to 1796. A service, bearing a crescent mark, and having for decoration blue zigzag compartments of roughly painted salmon scale, alternated with white, which, on account of the mark, had been attributed to Caughley or Worcester, is now attributed to Lowestoft, owing to portions of cups and saucers having been found in the excavations already alluded to. Mr. Broderip has the coffee-pot (illustrated), and Mr. Crisp has a great many pieces of this service.

Coffee-pot of Lowestoft service, blue spiral decoration marked with crescent. Mr. E. F. Broderip's collection.

Other marks, which are probably those of workmen employed at the factory, closely resemble those of the workmen's marks found on similar blue and white Worcester specimens. Indeed the character of the real Lowestoft, and that of the cruder pieces of early blue and white Worcester or Caughley, are so alike that it must be impossible to avoid confusion among the products of these three factories in collections.

A flask, which bears the name of John Butcher with date 1790,

The kind of Chinese Porcelain which is frequently described as "Lowestoft" (Armorial Decoration).

is illustrated ; the name has been identified in the register of the parish church of St. Margaret's, Lowestoft.

These specimens are, however, entirely different from the two kinds of china which have hitherto obtained a general recognition as Lowestoft. One of these is the Oriental porcelain with English and foreign coats of arms, which has already been alluded to, and the other is the so-called "Lowestoft" china made in Paris and largely sold.

Workmen's marks on Lowestoft specimens in Mr. Yallop's collection.

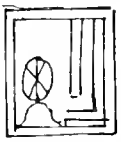
The work of Robert Allen in connection with Lowestoft china deserves special mention. Mr. Spelman tells us that he joined the factory in 1757 at twelve years of age and subsequently became manager. When the business closed he took a shop in the High Street, where he set up a gloss kiln and painted and fired china articles which he procured from Rockingham and other places. That he also decorated Oriental china we know from the tea-pot painted with the Crucifixion signed "Robert Allen," which is in the Schreiber collection. He also painted gratuitously the east window in St. Margaret's Church. The Rev. W. W. Hallam, an old Lowestoft resident, to whom the author is indebted for information about Allen and other Lowestoft painters, has a plate of his decoration bearing his initials and date, 1832, on the back. Allen died in 1835 at the age of ninety-one.

Lowestoft flask in Mr. Yallop's collection.

Mr. Hallam adds that for some years after the factory had closed such articles as ink-pots and mugs bearing the inscription "A trifle from Lowestoft" were sold at a shop in Crown Street, which was then called Bell Lane ; but whether Allen had any pecuniary interest in this shop, he does not know. Spelman says that he carried on the business of stationer and china dealer, but the address is not the same.

Marks.—With regard to the marks on Lowestoft china, the author agrees with Mr. Spelman and with others who have

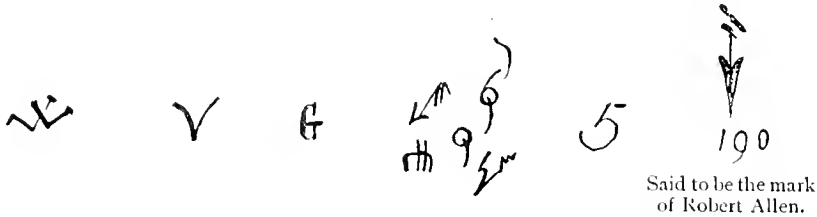
devoted special attention to this factory, that there was no recognised *fabrique* mark. The crescent, the crossed swords, and the numerals from 1 to 60 appear on many specimens. These numerals are as a rule very badly formed, and occur in many cases inside the rim at the bottom of the article. During the excavations there were found some pieces bearing imitations of Oriental marks in Chinese characters, such as one finds occasionally on Worcester china. The following are taken from specimens in various private collections, including those of Mr. E. Broderip and Mr. E. Sheldon, also from Mr. Spelman's book :—



This mark is claimed by different authorities as that of Lowestoft and of Bow.

These numerals are generally inside the rim at bottom of specimen.

This crescent is found both open and closed.



Said to be the mark of Robert Allen.

(This mark is also claimed for Longton Hall.)

LUDWIGSBURG, LOUISBURG, OR KRONENBURG, WÜRTEMBERG.

Ringler established a porcelain manufactory at Ludwigsburg in 1758, under the patronage of Charles Eugene, the reigning Duke; but, owing to the site being unwisely chosen, the clay and fuel had to be brought great distances, and the enterprise was carried on under difficulties and at pecuniary loss.

Specimens of this factory are remarkable for beauty of modelling in groups and figures, and also for fine paintings on services. The paste is, however, of a rather coarse and greyish

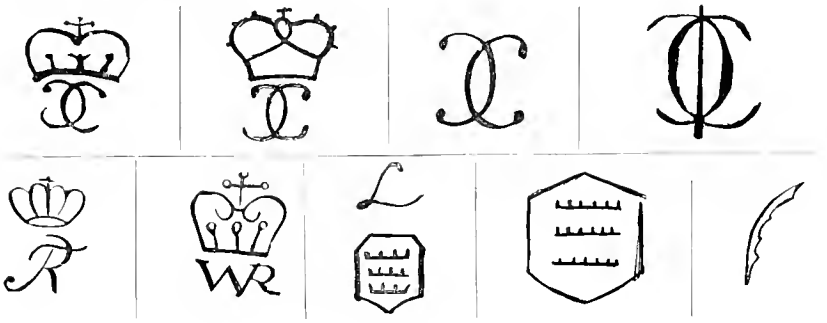
appearance. It is as often called Kronenburg as Ludwigsburg, which fact Marryat explains by telling us that the town where the factory existed was known by either name.

Some of the best single figures and groups produced at this factory were designed by J. C. W. Beyer of Gotha and Franz Aston Pustelli, and the several specimens which are in the Franks collection should be carefully examined, so that the amateur may appreciate the peculiarities of the genuine old Ludwigsburg modelling, finish, and colouring, and avoid the imitations which have lately been put on the market. Good specimens, especially the groups and figures of this factory, have enormously increased in value of late years. Pairs of small figures of peasants some 5 or 6 inches high, which ten years ago brought £10 or £12, are now realising £25 or £30.

The earlier mark was the C in reversed cyphers, but later surmounted by the ducal crown.

The letters under the crown were changed to T. R. in 1806 and to W. R. in 1818.

Occasionally the arms of Würtemberg, three stag horns, were used as a mark, with or without the letter L; and at a later period, a single horn.



LUNEVILLE, Meurthe, France.

Faience was made here by Jacques Chambrette in 1732. In 1778, the works were sold to Messrs. Keller & Guérin, and are still carried on by the descendants of the former. The earlier ware resembled that of Nevers and Strasbourg (*q.v.*). Chambrette also made porcelain.

K. & G. LUNEVILLE.

A small porcelain factory was established at Luneville by a sculptor, Paul Louis Cyfflé, in 1769, when he obtained a royalty

for fifteen years, and produced some superior vessels of a material known as *terre de Lorraine*. By means of a subsequent improvement he produced a *pâte* more suitable for statues and groups, and some of these have been preserved, such as the statue of

Stanislas, in the Imperial Library of Nancy. The mark is his surname and "à Luneville" stamped underneath, but it is very rarely found. Pieces marked "TERRE DE LORRAINE" were also made here, the name being a compliment to Cyffle's patron, Stanislas, Duke of Lorraine. There appears to be some confusion between this factory and that of Niderviller, the same modellers having signed specimens at both places. After the sale of the Luneville factory in 1780 the models and plant became the property of Niderviller.

LUPO, MONTE (see MAJOLICA).

LUSTRED WARE.

A good deal of attention has been paid during the past few years to the lustred pottery of the eighteenth-century English makers.

In the remarks about Hispano-Moresco lustred ware, and also in the notices on some of the early Italian majolica which was painted in lustred pigment, it has been shown that this kind of decoration has always been in favour; it may, however, be noted that the English potters used lustred colours as a ground, rather than to heighten the effect of a decoration as did the makers of the older majolica.

English lustred pottery consists of four or five kinds—silver, gold, copper, steel, and *resist* lustre. The first four are wares coloured in such a way as to represent the metals named. The last is decorated with a pattern in lustre (generally silver), which has the appearance of being stencilled on a plain white ground. The process in this case was to treat with a chemical wash that part of the surface which was to remain white, so that the solution into which the article was dipped would only "take"

upon the portions intended to be decorated. The result is a very pleasing decorative effect.

A potter named Richard Frank of Brislington, who was connected with the early stages of the manufacture of Bristol delft, is said to have been the first to produce copper lustre, and Dr. Simeon Shaw in *Chemistry of Pottery* mentions as early "lustrers" John Hancock, John Gardner and William Hennys. The same authority states that in 1810 Peter Warburton took out a patent for his "new invented method of decorating china, porcelain, earthenware, and glass, with native pure or adulterated gold, silver, platinum or other metals, fluxed or lowered with lead or any other substance, which invention leaves the metals after being burnt in their metallic state." This patent protected his process for fourteen years, and therefore we are probably correct in assuming that most of the lustred pottery which was produced in Staffordshire, Liverpool, Sunderland, Longton, Swansea, and other places, was of a date subsequent to the lapse of Warburton's patent.

The silver lustred tea and coffee sets so closely resemble either the silver or the old Sheffield plated services of the period that, without handling, they may be readily mistaken for them. They were probably made with this intention, since before the invention of the cheap process of electro-plating, silver or Sheffield plated goods would be too expensive for ordinary use. On copper lustre one often finds part of the decoration in bright blue flowers and foliage, while the lower part of the jugs are ribbed ; sometimes the copper lustre is confined to bands.

One finds in some of the old Staffordshire pottery groups and figures made by the Woods and their contemporaries, a line of copper lustre round the base.

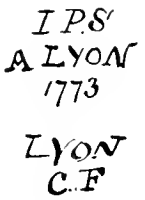
Josiah Wedgwood made gold and silver lustred ware ; he was one of the first potters to adopt this form of decoration, which he also varied by marbling some of his ware with a pale pink or purple lustre.

The specimens of English lustred ware which remain to us are jugs, parts of tea services, cups, bowls and plates, and sometimes dessert services. The recent demand for, and advance in price of, genuine old pottery thus decorated, has resulted in the manufacture of modern ware in the same style. Collectors will find these modern productions rougher to the touch than the old pottery, which seems worn and smooth. (See also NEW HALL and NEALE & CO.)

LUXEMBOURG.

A factory was started by the brothers Boch at this place, where it is said that porcelain was made as well as pottery; but this is very doubtful. In Sir A. W. Franks' catalogue of Continental porcelain he adds a note of interrogation under this entry, and in the best and most recent work on French porcelain by MM. de Chavagnac and de Grollier there is no mention of a porcelain factory here. The fine set of four figures representing "The Seasons," illustrated in Chaffers' *Keramic Gallery*, and described as "Luxembourg porcelain," are without doubt "Limbach," and the mark L. B., which has been attributed by Chaffers and other authorities to Luxembourg, should be ascribed to Limbach (*q.v.*).

The mark given in the margin is that of the modern productions of Messrs. Boch, who are proprietors of the present Luxembourg factory.



LYONS, France.

Faience was made here from the sixteenth century, and probably earlier. Very little is known of it.

MADELEY, Salop.

We are indebted to Mr. William Burton for the notice of this factory, which had no mark, and the productions of which have been generally sold as old Sèvres. Mention has already been made of an artist named Randall, who decorated some of Mintons' earlier work in the manner of Sèvres china, and the author was unaware that he had established a factory of his own until the publication of Mr. Burton's book. Thomas Martin Randall was the founder of a small factory at Madeley, near Coalport, between 1830 and 1840, and made a glassy porcelain with some success. He had been apprenticed at the Caughley works, and went to Derby about 1790, where he appears to have made the acquaintance of Billingsley, whose adventurous career somewhat resembled his own. Subsequently, he worked at Pinxton, and then he, with another Pinxton painter, established a small business in London for the decoration of porcelain.

It was to this firm of Robbins & Randall that Mortlock sent his white Nantgarw china to be decorated, and when, owing

to the purchase of the Nantgarw works and removal to Coalport by Mr. Rose, the supply of white china failed, some of the London dealers bought the sparsely decorated Sèvres china and sent it to Randall for "glorification" and enrichment. This profitable but illicit "faking" of Sèvres china was rendered more easy by reason of the sale, in 1813, of the entire stock of undecorated Sèvres china, from the factory, and a very considerable trade in this redecorated Sèvres was carried on. About 1840 Randall appears to have given up his Madeley venture and removed to Staffordshire, where he continued his redecorating and firing, though he ceased to manufacture. Randall lived to be a centenarian, and his daughter, Mrs. Brightling of Carshalton, has some vases painted in bird subjects signed by him and dated when he was upwards of seventy years old.

MADRID (see BUEN RETIRO).

MAJOLICA.

In the chapter on "Mediæval and Renaissance" some reference has been made to the products of Gubbio, and especially to those charming specimens which were decorated by the master-hand of Giorgio Andreoli. Some general reference has also been made to the group of ateliers or *bottegas* in the different towns of Italy, where work of this kind was carried on by individual artist potters, and their assistants or pupils, under the patronage of the petty sovereigns who were its rulers when Italy was a collection of small states and dukedoms. The ceramic specimens of this time, *i.e.* dating from the later half of the fifteenth century, are now termed in a general way "old majolica," but to those amateurs and dealers who have made a special study of the different characteristics of each special *fabrique*, they are known as Gubbio, Faenza, Caffaggiolo, Siena, Urbino, Castel-Durante, or Pesaro, according to some peculiarity of colour or design in the decoration. The names here given by no means exhaust the list of places where majolica was made, but they are the most important. Abruzzio, Castelli, Diruta, Fabriano, Forli, Monte Lupo, Naples, Padua, Palermo, Pisa, Ravenna, Rimini, San Quirico, Verona, Venice—all had their *bottegas*, and specimens are extant which bear either in the decoration or in some such mark as "fatto in Fabriano" evidence of the place of production.

A separate notice of each of these numerous small potteries

or *fabriques* is not within the compass of the present work, and, moreover, the marks which are found on the few genuine specimens which from time to time come into the market, are rather of the nature of artists' signatures, monograms, or place-names generally written roughly with the brush, than *fabrique* marks such as we find on Dresden or

Gubbio Plate, by M. Giorgio, *circ.* 1520, arms of the Brancaleoni family, border of grotesques (Victoria and Albert Museum).

Sèvres china. For full information on this subject, the reader is recommended to refer to Chaffers' large edition of *Marks and Monograms*, or to Dr. Drury Fortnum's *Majolica*, an excellent work which deserves careful study by the amateur. In many cases, when there is no distinctive mark or special feature in the decoration, it becomes exceedingly difficult, nay, almost impossible, to assign the specimen with any certainty to its particular *fabrique*, for not only do the different makes closely resemble one another, but from the fact that ware made at one

CASTELLI MAJOLICA.
One of a pair of Vases from the Zschille collection.

place was sometimes sent to another to receive a particular kind of decoration, and also that some of the artists migrated from one Italian city to another, the identities of the different

Caffaggiolo Pitcher, with the arms of the Medici family and other decoration.

wares have become confused. Our best authorities differ, and one finds such alternate descriptions as "Caffaggiolo or Faenza," "Faenza or Castel-Durante" appended to specimens about which experts find it impossible to be quite certain.

The inexperienced collector should be very cautious in

purchasing specimens of these highly prized old *fabriques* without ample guarantee that they are genuine. Nearly all the existing examples are known and described in various catalogues of our museums and famous private collections, and it is only when celebrated collections are dispersed, as at the famous Narford Hall or Fountaine sale in 1893, or the Spitzer sale in 1895, that one gets the opportunity of acquiring really fine pieces of old

Caffaggiolo Plate, *circ.* 1515-20, decorated with the interior of a painter's studio (Victoria and Albert Museum).

majolica. Mr. George Salting's collection, in the Victoria and Albert Museum, abounds in beautiful examples of all the best *fabriques*. Dr. Drury Fortnum's collection, presented to the Ashmolean Museum at Oxford, is very rich, and both the British and Victoria and Albert Museums contain many famous specimens which should be carefully examined if the reader would form a judgment on this most interesting class of ceramics. Probably the highest price ever realised at auction for a majolica specimen was that of £2080, given by Mr. George Salting at the sale of the Spitzer collection in Paris for the Caffaggiolo plate

MAIOLICA VASE.

Fabrique URBINO (CIR. 1550).

SEILIERE COLLECTION.

decorated with figures of Judith and an attendant, the latter holding the severed head of Holofernes. We give a coloured illustration of this remarkable specimen.

While these pages are under revision for a third edition (1911) this price has been almost equalled by that given by Mr. Durlacher (£2050) for a Siena plate of the fifteenth century purchased at the sale of the Launa collection in Berlin.

A few notes on some of the special features of the most important *fabriques* may be of interest. Gubbio was noted for its famous lustred majolica, the beautiful gold and ruby metallic colours being produced by a process which was a highly prized secret. Plates and vases made at Pesaro, Urbino, and Castel-Durante were sent to Gubbio to receive additional decoration in these lustred pigments. This lustred decoration was also in use to some extent, but with much less success, at Diruta.

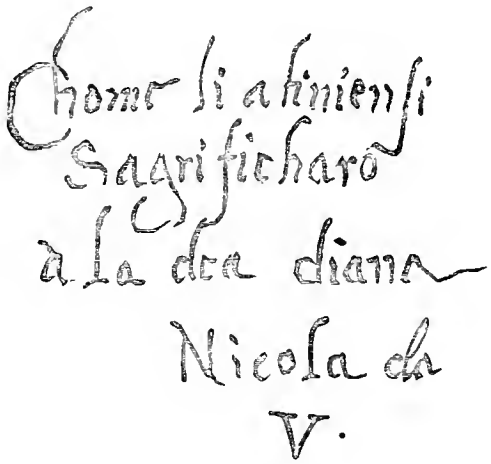
The majolica of Urbino is considered to have been at its best about 1530–40, and to have maintained its excellence for about thirty years. It was during this period that Francesco Xanto and Orazio Fontana worked here, and there are specimens in Mr. George Salting's collection bearing the signatures of these artists. We also give a coloured illustration of a fine vase which was in the Spitzer collection.

The style of decoration is that known as "Raffaelesque," with scrolls and grotesque ornament forming a kind of groundwork, while medallions of Cupids or of mythological or historical subjects occupy the centres, or prominent positions in the scheme of decoration of the vase or plate. The colourings are generally a deep orange and blue, and although highly decorative, the ware lacks the force and expression of the earlier work produced at the Casa Pirota in Faenza, or of Caffaggiolo, Siena, or Forli.

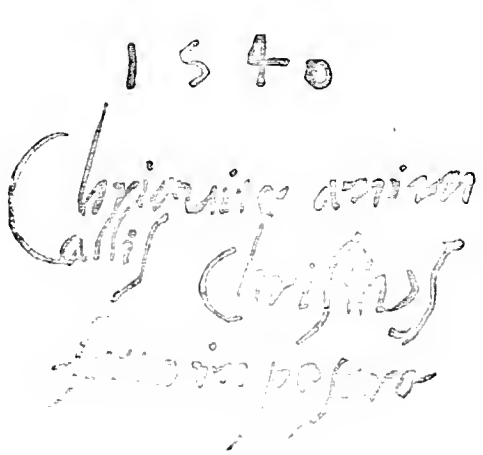
The beautiful majolica of Caffaggiolo is distinguished by one or two peculiarities. The words "*Semper*" and "*Glovis*" occur somewhat frequently, and are generally found on a label or tablet forming part of the decoration; also the letters S. P. Q. R., and S. P. Q. F., which signified *Senatus Populusque Romanus*, or *Senatus Populusque Florentinus*. The word "*Semper*" was the adopted motto of Pietro di Medici in 1470, and "*Glovis*" was a device favoured by Guiliano in 1516. The drawing and colouring in Caffaggiolo ware are both spirited and vigorous, and in general characteristics it is similar to that of Faenza, Forli, and Siena. The glaze is white and even, and a favourite pigment

was a deep lustrous blue, as dark as lapis-lazuli, laid on with a brush, the marks of which are apparent.

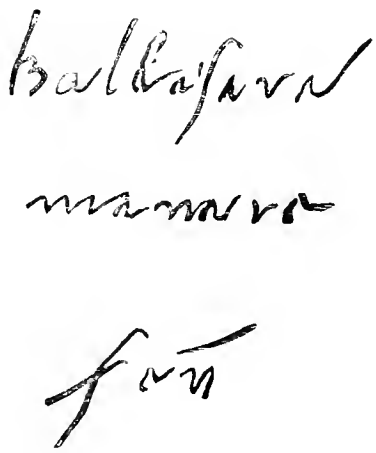
Specimens are frequently unmarked, but a favourite monogram S. P., also a trident and the inscription "in Caffagiolo," are found. The word is variously spelt as "Caffagiulo," "Chaffaggiolo," "Cafagiol," "Caffaggiolo."



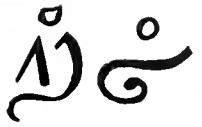
Signature of Nicola da Urbino.

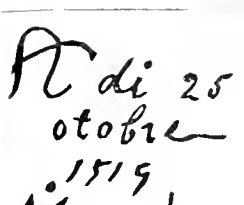


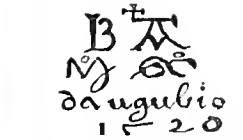
A Pesaro Mark.



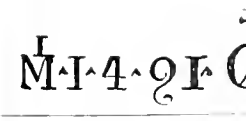
Mark on a specimen of Baldasara.



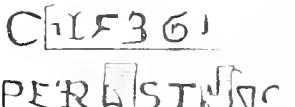




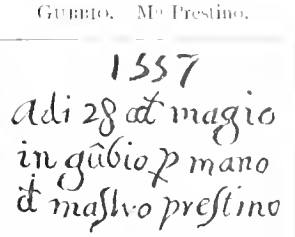
Maestro Giorgio (Gubbio).

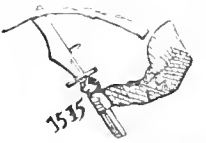


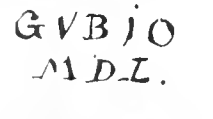
The above are some of the various signatures of Maestro Giorgio (Gubbio).

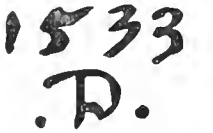


GUBBIO. Mo Prestino.







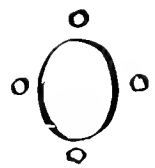


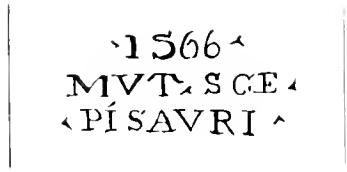
Mo Prestino.

Mo Prestino.

Pesaro

S





Castel-Durante.

MAIOLICA PLATE.
Fabrique CAFFAGGIOLO,
IN THE SALTING COLLECTION.
VICTORIA AND ALBERT MUSEUM.

Francesco durantino
1544

"*Vrate délina*
"*fate in Monte.*"

Monte Lupo.

MALAGA (see HISPANO-MORESCO).

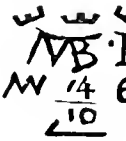
MANERBE (see LISIEUX).

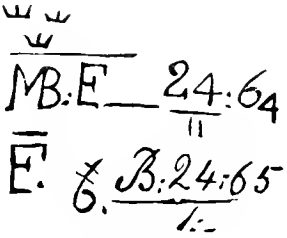
MARIE ANTOINETTE (see PARIS RUE, THIROU).

MARIEBERG, SWEDEN.

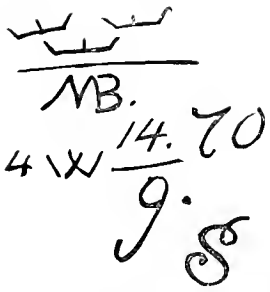
The factory here, at which both pottery and porcelain were made, was commenced in 1758 under the patronage of the King, Adolphe Frederick, by the royal dentist, Jean E. L. Ehrenreich. The works were closed in 1789. The faience was of good quality, with a clear white glaze. The pieces manufactured were mostly

table ware, but statuettes were also made. The author once had a pair of reclining figures forming boxes; the figures were clad in the peasant costumes of the country.





1764. Ehrenreich, Director. Frantzen, painter.



XVIII. Century. Sten, Director.

The mark is somewhat complicated. There are the arms of Sweden, three crowns; MB., generally in a monogram, for Marieberg; the initial of the Director, as E. for Ehrenreich, B. for Pierre Berthevin, S. for Henri Sten, &c.; and the initial of the artist, as F. for Frantzen, a decorator of some note; and sometimes a date.

Estab^{d} 1770. Frantzen, decorator.

Sten, Director. *Circa* 1780.

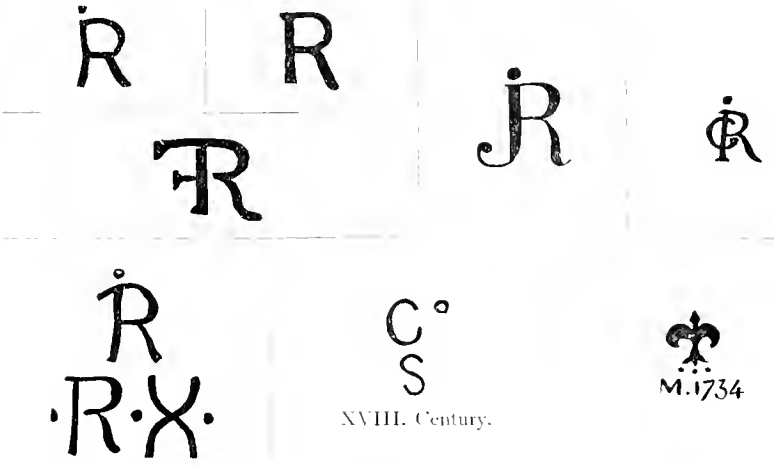
The porcelain, as distinguished from the faience, which was made here, was French in style, no doubt owing to the employment of French artists and workmen. The marks were similar to

those on the pottery, but the date was generally omitted. The statuettes, candelabra, and similar pieces are mostly marked with the letters MB scratched in the clay. (See specimens in the Victoria and Albert Museum, and the Franks collection.)

MARSEILLES.

A hard-paste porcelain factory was established at Marseilles, by Joseph Gaspard Robert, about 1776, and Mr. Chaffers quotes an order for a service from England, which shows that the factory was renowned at this time. The works ceased at the time of the French Revolution (1793).

The quality of the paste is only moderate, and not highly translucent, with a glaze which is somewhat unequal, and slightly grey in tint. It has more the appearance of fine pottery than of porcelain; this is probably due to the fact that Robert was better known for his faience than for his porcelain. The mark is the initial or monogram of the potter.



XVIII. Century.

As early as 1607–10, Marseilles was noted for its manufacture of faience, and it became an important centre for this industry. There is little or nothing to distinguish the faience of Marseilles from that of Rouen, Strasbourg, or other French factories of the same kind of ware. The best-known maker was the Widow Perrin, and her mark, V.P., is given below. It is often placed on modern French imitations. Antoine Bonnefoy was one of the last of the faience makers in Marseilles. The decoration is nearly always in flowers; but in the Sèvres Museum are some specimens

painted in birds, fruit, and fish, in green shaded with black, and these are marked "Robert à Marseille." The fleur-de-lis and also the initials C.S. are said to mark the productions of a faiencier named Savy. There are still potteries in the neighbourhood.

The following marks are given by Chaffers as attributed to various Marseilles potters :—

Antoine Bonnefoy.

Veuve Perrin. V. Perrin. All marks of Veuve Perrin.

Fauchier. J. Robert. XVIII. Century.

XVIII. Century.

MARTIN WARE.

The excellent stoneware produced by the firm of Martin Brothers deserves to be better known than it appears to be. The designs, whether classical or grotesque, are always artistic

and full of individuality; while their custom of never repeating any piece exactly, makes each specimen unique. Martin stoneware is a glazed ware varied in character, self coloured, with incised ornament, black and white, "sgraffiato" decoration, and some of it is similar to Doulton's impasto ware. The factory is at Southall, and there is a shop for retail purchasers in Brownlow Street, Holborn. The mark is the name of the firm, "Martin Brothers, London and Southall," scratched in the paste.

MARZY, NEAR NEVERS, FRANCE.

M. Tite Henri Ristori commenced the manufacture of high-class faience here in 1850. First-class medal, Paris Exhibition, 1856. Specimens at South Kensington.

MASON & CO., LANE DELPH, STAFFORDSHIRE.

This factory was established in the eighteenth century by Miles Mason, and afterwards continued by others of the family under the style of Mason & Co.

A shop in Fenchurch Street was opened by Miles Mason in 1780 for the sale of East Indian china ware, but the business came to an end on account of the heavy duties imposed about this time. Further knowledge of his career is given us in a lengthy advertisement which appeared in the *Morning Herald* of October 1, 1804, in which he sets forth that he has now established a manufactory at Lane Delph near Newcastle-under-Lyme where "he can turn out china superior to Indian Nankin, and that in order to combat the prejudice against these English copies, he is prepared to match any parts of services for the nobility and gentry, trusting that if these efforts are successful he may be favoured with further patronage and so he hopes to rival the productions of foreign nations." He adds that his name will be stamped on the bottom of large pieces to prevent deception.

The ware which he produced, is generally in the character of old Oriental porcelain, the colouring being in reds and blues, and a great deal of it printed. Some of the more expensive services are enriched with gilding, but no one need refer to the mark to distinguish his ware from real old Chinese porcelain.

After the death of Miles, the business was carried on by his

two sons; the one named Charles James took the leading part, and it was under his management that those large important vases some 3 feet in height which are occasionally to be found, were produced. He also made some highly decorative chimney-pieces in Mason's ironstone ware. In 1857 the business passed into other hands, and at the present time Messrs. George Ashworth and Brothers of Hanley are the proprietors, and turn out excellent ware, chiefly for table use.

The fine ewer illustrated is a most unusual specimen, and

Ewer of Mason's Ironstone china, formerly in the collection at Pryor's Bank, Fulham.

shows what excellent work Mason & Co. were capable of producing. Their ordinary productions were table services of a very hard, durable body, decorated in blue and red, sometimes in the character of Oriental china. A service which was once in the author's possession was decorated with a rich lustrous blue, with gilding, and would have passed for the best Spode. Of all the ironstone china ware, Mason's is undoubtedly the best (see LANE DELPH).

The marks on Mason's Ware have varied during the long history of the business.

The earliest pieces were stamped MILES MASON in the clay.

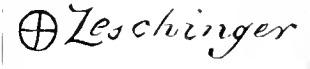
From 1800 to 1805 a cartouche was printed on the ware with C. J. Mason, Lane Delph, and in 1805 the words Fenton Stone Works were also printed as a mark.

From 1813 to the present time Mason's Patent Ironstone China surmounted by a crown has been used, and we also find occasionally the name of the particular pattern or design printed on the ware, thus Mason's Cambrian Argil.

MAYENCE, Nassau.

Geltz of Frankfort commenced to make faience at Höchst, near Mayence, under the patronage of the Archbishop, towards the beginning of the eighteenth century. The productions were of excellent quality. The mark is a wheel of six spokes (sometimes five), the arms of the see; the wheel is occasionally surmounted by a crown, and at times has the name or initial of the artist.

G the initial of Geltz.



Possibly the initial of Melchior, an artist.

Geltz was induced by one of his workmen, named Bengraf, to turn his attention to the manufacture of porcelain. The first experiments failed, but having induced Ringler, a workman from the Vienna manufactory, to assist him, in 1740 they succeeded in producing good porcelain; and from this time, under Ringler's management, the factory commenced to thrive. The secret recipe of porcelain-making was contained in some papers that Ringler was known to have always about him; and one day his fellow-workmen, having made him intoxicated, obtained these, and it is due to this trick that so many porcelain factories sprang

up in different parts of Germany, for not only did Ringler leave the works in disgust, and take his knowledge elsewhere, but the dishonest holders of his papers sold the secret to any one who would pay them a handsome douceur.

Under Emmerick Joseph, Elector of Mayence, the factory became a state establishment, and the services of a celebrated modeller, J. B. Melchior, were engaged ; and as no expense was spared in the management, it is to this period that the finest specimens of the Höchst or Mayence factory may be attributed. The spirited modelling and delicate colouring of the groups are excellent; the peculiar violet-red colour, for which some of the pieces are famous, is said to have been lost to ceramic art with the death of a painter.

The clay is said to have been brought from Limoges, and the greatest secrecy was observed in the different processes. The paste is hard, but fine and white ; and some of the modelling is, as Marryat observes, unrivalled.

After Melchior left the factory the works deteriorated very considerably. Under the directorship of Reiss, his successor, peculiar large-headed figures were produced. When the French invaded the country in 1794 the manufactory was broken up, and the stock and plant sold by auction.

The marks on the porcelain were the same as those used for the pottery, and were painted in blue, red, or gold. Pieces marked with "M," Melchior's cypher, are very rare and valuable.

One finds occasionally figures marked with the initials of Joseph Schneider, one of their noted modellers. The groups and figures of this factory have appreciated in value enormously within the last few years, and in 1909, at the sale of Sir Walter Gilbey's collection, two miniature groups less than three inches in height realised 350 guineas.

Biscuit was also made at Höchst, but was unmarked.

After the factory was closed the models and some of the plant were removed to Damm, near Aschaffenburg, and a

HOCHST CHINA GROUP.

LUDWIGSBURG PAIR OF DANCING FIGURES.

considerable trade was carried on, but the work was very inferior—indeed the material is only pottery and not porcelain, and the colouring and finish are crude. The mark is the letter D beneath the wheel as given in the margin.

Specimens in the Franks collection are worth attention.

MAYER.

In the potting district of Hanley there were many potters who established themselves in the latter part of the eighteenth century. Elijah Mayer commenced business in 1770 and died in 1813. He made a good cream ware, and also an imitation of Wedgwood's black basaltes. His son Joseph succeeded him in the business, and the firm was subsequently T. J. & J. Mayer. The best of the ware is that which occasionally we find stamped E. MAYER. (See also HANLEY.)

MEDICI PORCELAIN (see FLORENCE).

MEIGH & SON (see OLD HALL).

MEISSEN (see DRESDEN).

MELUN (see VAUX).

MÉNEÇY, VILLEROY (DEPT. SEINE ET OISE).

This manufactory was founded by François Barbin in 1735, under the protection, and on the estate, of the Duc de Villeroy. About 1748 the directorate passed to Messrs. Jacques & Julien, who continued the works until 1773, when they were removed to Bourg la Reine (*q.v.*).

The earlier specimens are remarkable for the beauty of the soft paste, and the decoration is generally floral and very simple.

Méneçy is one of a group of factories, including those of Sceaux Penthièvre, St. Cloud, Chantilly (the notices of which may be referred to), whose productions, with the exception of those of Chantilly, were comparatively few but excellent in quality; and, as the work was done to satisfy the critical fancy of the artistic proprietors, there was no inducement to make great quantities of inferior articles for sale at remunerative prices. Indeed, from these undertakings the commercial principle seems to have been entirely absent—they were the hobbies of rich amateurs. Nothing can be daintier or more charming than the little flacons and toys of Méneçy porcelain, generally consisting of tiny Cupids or shepherds

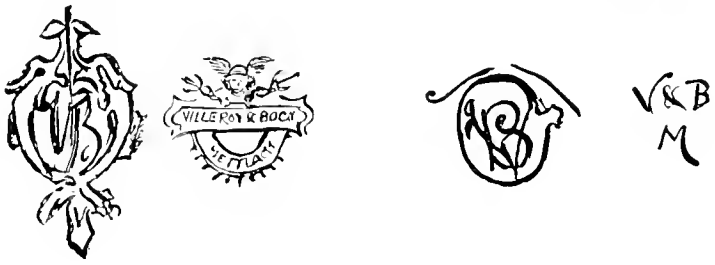
and shepherdesses, with bouquets or baskets of flowers, and having not infrequently a scroll bearing a French motto or legend. It was no doubt these little gems of the potter's craftsmanship which were copied at the Chelsea works, and so similar are some of the smaller pieces of both factories that it is not unusual to see a description of a flacon in a catalogue as "either Chelsea or Ménecy." Mr. J. H. Fitzhenry has made a valuable collection of Ménecy, and kindred soft-paste French porcelain, which he has recently presented to the Victoria and Albert Museum, and the Franks collection contains several excellent pieces. Amateurs should carefully study these, and, if they collect Continental porcelain, should lose no opportunity of acquiring specimens. They are rare and difficult to procure at moderate prices. The mark is scratched in the paste, but specimens are frequently unmarked.

Milk-pot of Menecy Porcelain.

In Cte. de Chavagnac's *Histoire des manufactures Françaises de porcelaine* a great many variations of the D. V. are given, including one with an imperfect coronet above the letters, another with the letters combined in a cursive monogram, and also the letters C. P. R. L. X. in addition to the D. V. In one case the full name, "de Villeroy," of the patron is scratched in the paste. The same authority mentions the manufacture of groups and figures in biscuit, and these we have occasionally seen ; they are charmingly modelled, but the body of the paste is not so white as that of Sèvres. Refer also to notice on CRÉPY-EN-VALOIS.

METTLACH, RHENISH PRUSSIA.

Herr Jännike gives the following marks as those of MM. Villeroy & Boch, modern manufacturers of *grès* stoneware :—

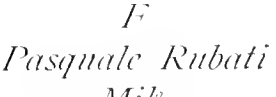


MIDDLESBOROUGH POTTERY.

There was a pottery here in 1848, but for how long previously is not known. The marked specimens which the author has seen are generally printed with an English landscape, and the border of the plate or dish is embossed like a picture-frame. Chaffers mentions an earthenware dish with a Biblical quotation, "Job 14, 10," which was purchased at the pottery in 1848, and he also gives the mark in the margin. Major-General Astley Terry had a tureen with the words "Middlesborough Pottery" round an anchor impressed, and a small specimen with a similar mark is in the Swansea Art Gallery (Glynn Vivian bequest).

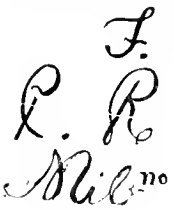
MILAN, ITALY.

Faience was made here by various potters in the eighteenth and nineteenth centuries. The following marks are given by Chaffers :—



XVIII. Century.

XVIII. Century.



J. Richard. XIX. Century.

Porcelain is said to have been made here late in the seventeenth century, but nothing is known of it. A modern firm, "Manufacture Nationale de J. Richard & Cie.," makes both porcelain and faience of high quality; their headquarters are at Milan, but the factory will be found noticed under the heads of Doccia and Ginori, *q.v.*

MINDEN (Westphalia).

Faience was made here in the eighteenth century, and the letter M is sometimes found upon specimens, but more frequently the mark is three crescents, which occur in the coat of arms of the Hanstein family to whom the factory belonged. There is little to distinguish Minden faience from other German ware of the same kind.

MINTONS

The productions of this eminent firm are so well known, and the improvements made in their manufactures have been so rapid, so recent, and so prominently before the world, that only a few facts and dates are needed to complete the information that everybody must possess. The works were founded at Stoke-on-Trent in 1793 by Thomas Minton, and have been considerably enlarged from time to time as the reputation and business of the firm have increased. Thomas Minton was a clever engraver, and was at one time in the employ of Josiah Spode. In 1840 he formed one of a small commitee of potters who bought a tract of country, in Cornwall, abounding in clay and felspar, and at considerable pains succeeded in establishing a scheme for supplying with the requisite materials the different manufactories interested. In 1828 the manufacture of the now celebrated encaustic tiles was introduced by Herbert Minton (their first employment being for the smoking-room and lobbies of the House of Commons, the then new Palace of Westminster); the manufacture of majolica was added in 1850.

In 1868 Hollins, hitherto a partner, separated from Campbell, Mr. Colin Minton Campbell, the late head of Mintons, and formerly M.P. for North Staffordshire, continuing the china and earthenware works, and taking into partnership Thomas and Herbert Minton, great-grandsons of the founder.

Mr. Campbell devoted himself to raising the prestige of the firm, and spared no expense nor effort to secure the most capable

artists; and during his directorship, which lasted from 1858 until 1885, Mintons, in addition to their ordinary productions, made some *chefs d'œuvres* which were in many instances signed by the painters. When the private collection of Mr. Campbell was sold at Christie's in 1902, many of these fine examples of English ceramic work, mostly in the character of old Sèvres, realised good prices. Amongst the names of the different decorators which were given in the Sale Catalogue were the following:—

L. Birks, panels of Cupids.
C. Toft, branches of flowers in the Chinese taste.
Wyse, decoration in the style of Urbino.
[1]A. Birks, pupil of L. M. Solon, Cupids in white on a pink field.
[1]F. Rhead, pupil of L. M. Solon (he left Mintons in 1879), *pâte sur pâte* decoration.
A. Green, landscapes and flowers.
Delpayrat, Cupids in white on dark background.
Hollins, figures and trophies in white on a brown ground.
R. Pilsbusy, sprays of roses and camellias in colours on a pink ground.
Boullemier, panels of Cupids on Rose du Barry ground.
Mason, figures and flowers in white on olive-green ground.
Richards, vases bamboo design, Japanese style.
Leroi, birds *en grisaille*.
Cooper, Raffaelesque ornaments.
Kirby, style of majolica.
Wright, iris and aquatic plants.
Müssill, lilies on pale green ground.
Fosker, figures and chrysanthemums.

For modelling, the services of the eminent sculptors Carrier-Belleuse, Emile de Jeanest, and Protat were secured. In addition to these Mr. Burton, in his *History and Description of English Porcelain*, mentions Thomas Allen as being the most skilful of English painters on porcelain, and also an artist named Jahn.

The fine work of Louis Marc Solon, and his *pâte sur pâte* process is well known, and some of the best of this was produced during Mr. Campbell's management. Among the signed pieces in the collection already noticed were some pieces by Solon, and also by his son. This charming process of decorating porcelain was introduced by M. Solon in 1870, and is more fully described in Chapter IV. Mr. Herbert Eccles of Neath has made a collection of Solon's works, from the earliest specimens produced in Paris and signed with his monogram and also "Miles," to the year of his retirement from Mintons in 1904, and has also some few plaques produced since that time.

[1] Specimens signed A.B. and F.R. of Mintons Porcelain are probably by these artists.

M. Leon Arnoux succeeded Mr. Campbell, and under his highly capable management the firm of Mintons continued their best traditions.

In 1875 the tile works carried on by Mr. Robert Minton Taylor, a former partner in the firm of Minton, Hollins & Co., were purchased by Mr. Campbell, who erected a manufactory at Stoke, where the encaustic tile business is carried on under the title of the Campbell Brick and Tile Co.

True porcelain was not made here before 1821, though a semi-translucent ware had been produced some twenty years earlier, but the most marked improvement, dating from our 1851 Exhibition, took place under the directorship of Campbell and Arnoux. The paste is soft and white like that of all the best English china, which has peculiarities of its own that will be easily noticed by comparison with others. A new body of special softness and whiteness was introduced about thirty-five or forty years ago, and on this are paintings of great merit in the style of old Sèvres, the ground colours being particularly good, and the gilding equal to that of Sèvres. This description of china is impressed with the mark

(MINTON)

the two brackets embracing "Minton" forming the letter C reversed, and reading "Colin Minton Campbell."

In addition to these marks the impressed mark MINTON AND BAYLE was in use from 1836 to 1848, and from 1845 to 1861 earthenware was marked B.B. NEW STONE. There was also a special pattern service made by this firm about the time of Lord Amherst's appointment as Governor-General of India, in 1823, and this had the words *Amherst, Japan, Stone China* printed on a scroll.

The more recent mark is the globe with MINTONS printed across its centre and surmounted by a crown, and another mark of the globe and MINTONS with the words STOKE ON TRENT, WALLBROOK, LONDON.

The firm have also a system of marking their special pieces with a symbol indicating the year of production, commencing with the year 1842 with an asterisk down to 1900 with a duck having the figure 5 on its body. After 1900 the numerals 1, 2 *et seq.* are inside a circle. These marks are not published by the firm, but some of their customers have lists for

reference, and the one given below is due to the courtesy of a friend.

1842	1843	1844	1845	1846	1847
1848	1849	1850	1851	1852	1853
1854	1855	1856	1857	1858	1859
1860	1861	1862	1863	1864	1865
1866	1867	1868	1869	1870	1871
1872	1873	1874	1875	1876	1877
1878	1879	1880	1881	1882	1883
1884	1885	1886	1887	1888	1889
1890	1891	1892	1893	1894	1895
1896	1897	1898	1899	1900	1901
1902	1903	1904	1905	1906	1907

The majolica is bold in character, and has been used in some very striking designs, amongst which the great fountain, which was purchased by the Crystal Palace Company at the 1862 International Exhibition, is not the least notable. A specialité of Mintons was the reproduction of the celebrated and highly prized Saint Porchaire pottery, and this majolica also reflects the influence of Della Robbia and of Palissy. Further reference to Mintons will be found in Chapters III. and IV.

MINTON

Earlier Mark.

Used 1868.

T

MONTAIGNON (see NEVERS).

MONTE LUPO (see MAJOLICA).

MOORISH (see HISPANO-MORESCO).

MORGAN (see DE MORGAN).

MORTLAKE.

A small pottery was established at Mortlake in the latter part of the eighteenth century by a man named Saunders, of whom little is known. Another potter, named Joseph Kishere, made here some brown salt-glaze pottery which he ornamented with figures in low relief, and Major-General Astley Terry had a specimen impressed

KISHERE, MORTLAKE.

The pottery has little merit, but collectors of marks like to identify specimens of some of these minor *fabriques*.

MOSCOW, RUSSIA.

An Englishman named Gardner started a porcelain factory at Twer in 1787. The mark was generally his name in full, in Russian characters. This mark is on a milk-pot formerly in Mr. E. W. Craigie's collection. The letter G in blue, on statuettes and groups, is also attributed to him.

ГАРДНЕРЪ
Г
С

Another factory here was founded in 1830 by A. Popove, whose monogram or name is the *fabrique* mark. The paste is hard, and its customers seem to have been mostly limited to the Russian Court. A tea service of this factory is at Knole, Sevenoaks.

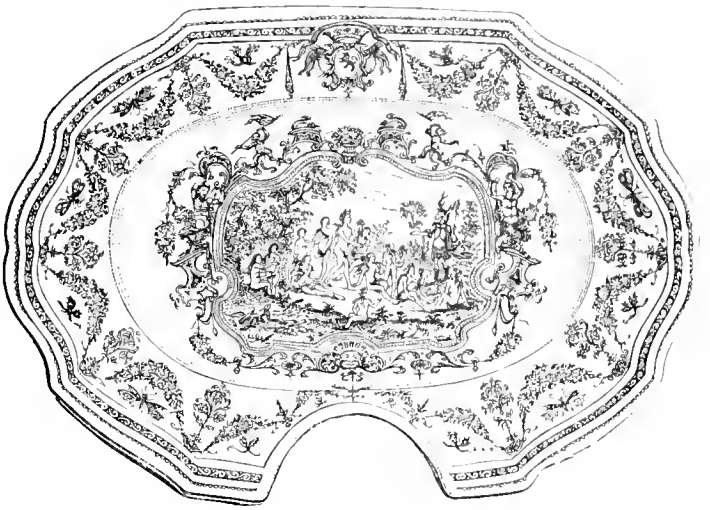
АП ПОПОВЫ

ФГ
ГУЛИНА

Another porcelain factory was that of M. Gulena. The letters at the top of the mark in the margin stand for "Fabrica Gospodina."

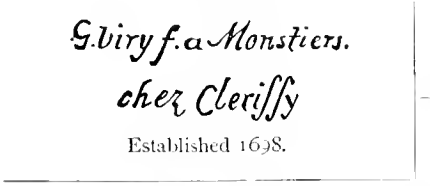
MOUSTIERS, Basses-Alpes.

The manufacture of artistic pottery or faience here, appears to have been carried on at a group of ateliers, and not at one sole *fabrique*, as is mostly the case. M. Jacquemart gives much interesting information as to a family of potters named Clerissy, who, like the Della Robbias, worked in succession from 1686

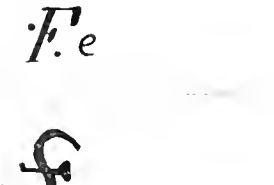


Barber's dish of Moustiers faience (Victoria and Albert Museum).

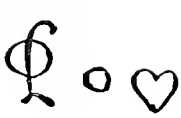
until 1850, one of the sons or nephews of the founder being created Baron, or Seigneur de Trévans, in 1743, by Louis XIV. Three different manufactories existed in Moustiers in 1745, eight in 1756, eleven in 1789, and five only in 1799. The styles of decoration vary considerably, and the expert has the greatest difficulty in assigning some unmarked specimens.



Established 1698.

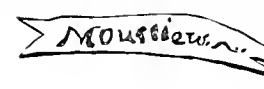


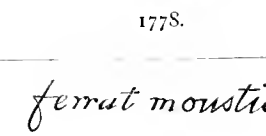
Olery.

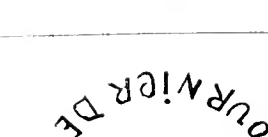


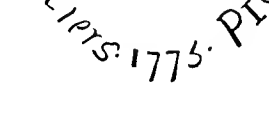
XVIII. Century.
Marks of Olery with painter's initials.

M·C·A 1756·J·A









Various Potters, XVII. and XVIII. Centuries.

1778.

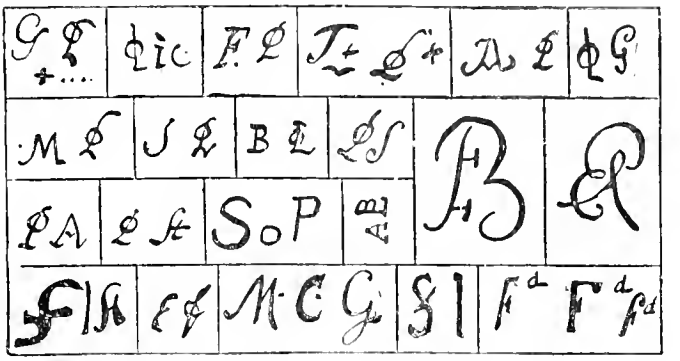
Guichard, potter.

Thion à Moustiers.

Antoine Guichard, de Moustiers, 1763, le 10 Xbre

XVIII. Century. Other Moustiers Potters.

The following potters' signatures are given by Herr Jannike.



MUNICH (see NYMPHENBURG).

NAMUR (see ARDENNES).

NANKIN (see CHINA).

NANTES, LOIRE-INFÉRIEURE, FRANCE.

A small factory of porcelain was established here in 1780 by Jacques Fourmy, Pierre Auguste de Roslaing de Nivas, and Nicholas Fournerat de la Chapelle. The mark, if any, is unknown.

NANTGARW, GLAMORGANSHIRE, WALES.

The histories of the factories of Nantgarw and of Swansea are intimately connected on account of Billingsley's work and influence at both places, and the porcelain produced during the period of that influence is almost identical. There is, therefore, naturally some confusion in the minds of collectors, which we will endeavour to remove by a very simple statement of facts.

When William Billingsley and his son-in-law, Samuel Walker, left the Worcester works in 1811, and by so doing broke their agreement with their employers, they settled in the village of

Nantgarw, and built some small kilns for the manufacture of soft-paste porcelain. Want of capital prevented the venture from going far beyond the experimental stage, and they applied to Government for a grant to aid them. Mr. Dillwyn was in consequence instructed by the Board of Trade to investigate and report; and he was so favourably impressed with the beautiful paste produced by these potters, that he built larger kilns at Swansea, where a china factory already existed, and Billingsley (or Beeley, as he then called himself) and Walker removed to the new works.

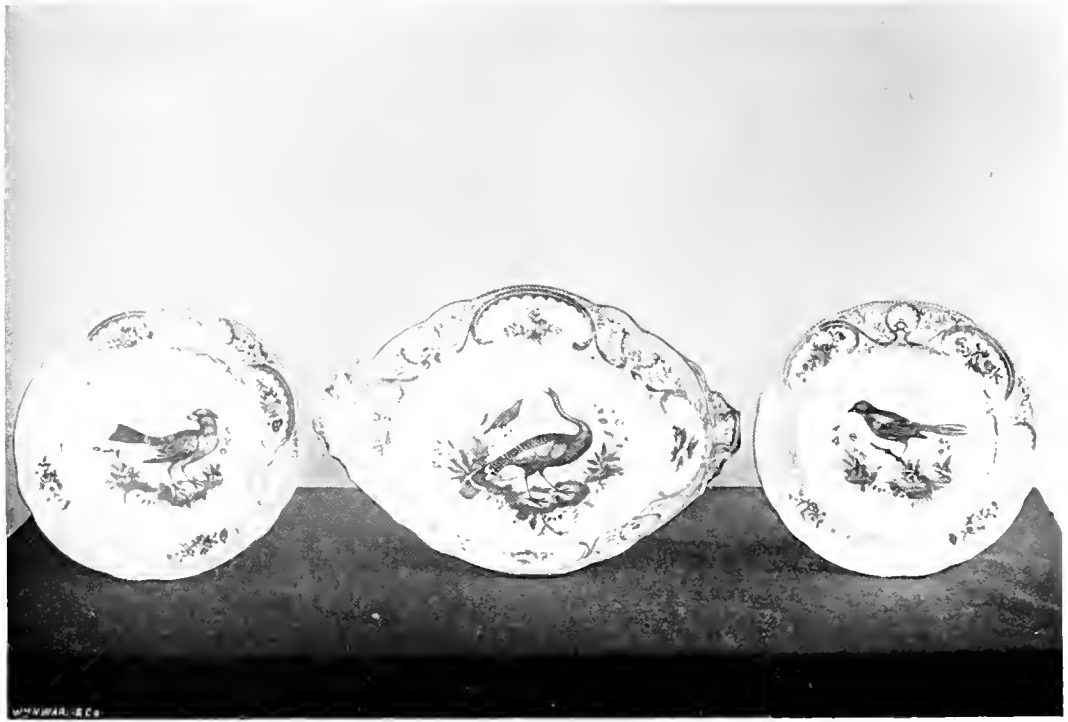
In the notice on Swansea, we have pointed out that, upon being acquainted with the breach of contract of his new employés or protégés with the Worcester firm of Flight & Barr, he severed the connection, and they then returned to Nantgarw and endeavoured to continue business upon the old lines. This was in 1817, and after they had struggled on for two years, Mr. Rose of the Coalport works made an arrangement to secure their services for his factory.

Previous to this Mr. W. Weston Young, who had been employed at the Swansea works, appears to have joined Beeley, or Billingsley, and Walker, in the petition to the Government for pecuniary assistance. When they left Nantgarw for Coalport he appears to have purchased the plant left behind, and to have continued the works with the assistance of Thomas Pardoe, a skilful painter on china, formerly of Bristol.

Beeley is said to have pretended to sell his secret to Young, but he did not do so, and the porcelain made by Young and Pardoe was harder than that of Beeley's production. The renewed attempt was a financial failure, and the factory was again closed in 1822.

The porcelain made at Nantgarw by Beeley is almost identical with that made at Swansea from the same recipe; it has a brilliant white body, a fine transparency, and a beautiful clear glaze. The paste made afterwards by Young was of a harder and more vitreous appearance, and is not so highly valued by fastidious collectors.

The painting of flower subjects is most artistic and skilful, pink briar roses being a favourite subject, on both vases and services, while a delicate, small green trefoil ornament often decorates the border of plates. Birds, and very rarely landscapes, were also painted, but nearly all the more ambitious and ornate pieces of Nantgarw were sent to London in the "white," and there decorated by different painters and gilders.



NANTGARW.

Part of a finely-painted Dessert Service : in the possession of The Mackintosh : three plates and the ice-pail are in the possession of HERBERT ECCLES, Esq.

The late Duke of Cambridge possessed several table services of Nantgarw and Swansea china, which after his death were sold at Christie's, in May 1904, and realised good prices.

At recent sales the values of good Nantgarw, particularly of such specimens as are believed to have been decorated at Nantgarw by Billingsley, have risen enormously, as much as £20 and £25 being given for a plate with flower painting only.

Mr. Alexander Duncan, Mr. Eccles of Neath, and The Macintosh have good representative collections of Nantgarw.

The mark is NANTGARW impressed, and sometimes the letters C.W., for "china works," underneath. Collectors who make a speciality of Nantgarw china are recommended to consult a recently published work, entitled *The Ceramics of Swansea and Nantgarw*, by W. Turner. The Cardiff Museum should also be visited. (See also notice on SWANSEA.)

NAPLES (see CAPO DI MONTE, also MAJOLICA).

NAST (see PARIS).

NEALE & CO.

A firm of potters of this name was in existence at Hanley about 1778–87, and made some very clever imitations of Wedgwood's jasper ware. Neale also made ware something like the agate ware of Wedgwood, but with a surface more resembling polished granite, sometimes with cameo medallions and charmingly moulded wreaths or festoons of husks. There is a vase of this kind in the Victoria and Albert Museum. Many unmarked specimens of Neale & Co. are attributed to Wedgwood. There are some good specimens in the Victoria and Albert Museum and also in the British Museum. The mark is impressed, but many specimens are unmarked. The Toby "Fillpot" illustrated is a marked specimen of Neale & Co., and is in Mr. Frank Falkner's collection on loan to the Dublin Museum.

Toby "Fillpot."

Palmer, who had commenced business in Hanley after quarrelling with Wedgwood, was for a time in partnership with Neale, and a story is told that Palmer's wife, who by the way was a daughter of Heath,

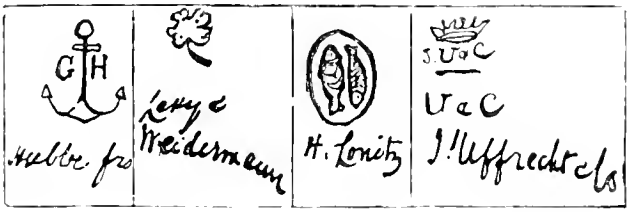
the well-known potter, visited Wedgwood's show-rooms in London to purchase models for the purpose of copying them, and it is said that they forged the mark of their great rival. Besides the mark given below, both Palmer and Neale had a circle impressed on some of their ware with their name and that of the town "Hanley" in Roman capitals within the circle. A potter named Robert Wilson was also a partner with Neale in 1778, and continued the business after his death, when he is said to have improved his body and to have produced some copies of Wedgwood's Portland vase, also some good Toby Fillpots and silver lustre ware. After Wilson's death the works were carried on by his brother and his sons, and in 1820 the business was owned by Philips & Bagster, but eventually passed into the hands of Ridgway & Co., who are still large potters in this district, and have other branches. The mark of "Ridgway" in several varied forms occurs on a great many specimens of good Staffordshire ware.

Neale & Co.

NEUDECH (see NYMPHENBURG).

NEUHALDENSLEBEN, HANOVER.

The following marks are found upon various modern imitations of ancient majolica made here.



NEVERS.

But little is known of a porcelain factory here; it is barely mentioned by Brongniart as existing in 1844 under the management of MM. Neppel & Bennot. Several manufactories of faience, some of which were of considerable importance, had been in existence during the seventeenth century and later.

Chaffers quotes from the best French authority, M. Broc de Segange, the following classification of the different kinds of Nevers faience, which may be of use in determining the approxi-

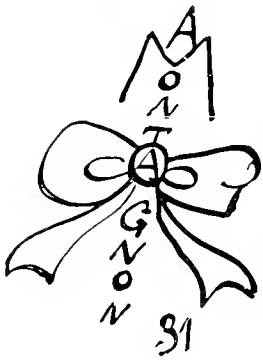
mate date of specimens by their character and decoration. M. de Segange was director of the Nevers Museum in 1863, and in his book, *La Faience et les Faienciers de Nevers*, has practically exhausted the subject.

1st Epoch,	1600 to 1660.	Tradition italienne.
2nd Epoch,	1650 to 1750.	Goût chinois et japonais.
	1630 to 1700.	Goût persan.
	1640 to 1789.	Goût franco-nivernais.
3rd Epoch,	1700 to 1789.	Tradition de Rouen.
	1730 to 1789.	Tradition de Moustiers.
4th Epoch,	1770 to 1789.	Goût de Saxe.
5th Epoch,	1789.	Décadence de l'art.

Specimens of Nevers are difficult to identify, owing to the similarity of their characteristics to those of the Rouen and other similar faiences. The following are the best-known marks, but there are several others, chiefly potters' and artists' signatures, quoted by Chaffers, who has also given a great deal of detailed information respecting some of the many potters of Nevers.

Vase of Nevers faience, Persian style of decoration (Victoria and Albert Museum).

Ewer of Nevers faience (Victoria and Albert Museum).



Within the last twenty-five years or so a revival of the manufacture of faience has been brought about at Nevers by one Montaignon, who has adopted as his mark a rebus of his name "Montaignon," the tie (taignon) being coloured green, and the letters, sometimes "Mon" and sometimes "Montaignon" in full, being in black. He has copied to some extent the old designs and colourings.

NEWCASTLE-ON-TYNE.

Pottery of a coarse but effective decorative character was made by several potters in the neighbourhood of Newcastle, and also at Sunderland from about 1777 to 1825. Professor Church mentions the names of Sewell, Donkin & Co., Fell & Co., and St. Anthony. Chaffers also gives Moore & Co., and the "Sheriff Hill Pottery." In general character specimens resemble Staffordshire pottery, but are less carefully finished and more highly coloured. The "frog" mugs already mentioned as made at Leeds, were also made at the Newcastle potteries, and a peculiarity of this ware is to be noticed in a band or border of pink lustre colour. Mugs, generally of cylinder form, we find decorated by "transfer" process with verses, a ship and inscription, or a legend commemorative of some historical or political event. Statuettes and busts of celebrities were also made here, and Professor Church is of opinion that the crude "marbling" of the bases of these pieces identifies them with Newcastle rather than with the Staffordshire potters.

Imitations of Wedgwood's cream-coloured ware were also made in considerable quantities at Newcastle, and some of these bear the name of Wedgwood spelt "Wedgewood." As a general rule Newcastle pottery is unmarked, but Chaffers mentions the mark of "Newcastle," and sometimes the names of the potters mentioned above are found.

NEW HALL, Shelton, Staffordshire.

The manufacture of porcelain was commenced here about 1782 by a firm consisting for the most part of local potters. The best known of the partners are Samuel Hollins, Anthony Keeling, and John Turner (see Lane End). The firm purchased the patent rights of William Cookworthy's inventions (see Plymouth) from the then owner Richard Champion, who, it is stated, superintended the manufacture for some time at Tunstall before the works were removed to New Hall. In 1810, Peter Warburton, son of Jacob Warburton, one of the original partners, invented and patented the process of metallic decoration now generally known as "lustre ware." The mark used by this company is shown in the margin, but a great many pieces are unmarked.

Established by Whitehead, *circa* 1750. Taken by Champion's Company in 1782, ceased 1825.

Mr. Burton mentions a vase in the British Museum (K 18) which is impressed *Warburton*, but his productions are scarcely ever marked, and are generally attributed to Wedgwood.

After various changes the works were acquired in 1842 by Messrs. Hackwood & Company.

HACKWOOD & CO.

This firm in 1856 gave place to Messrs. Cookson & Harding; and in 1862 Messrs. W. & J. Harding were the proprietors.

C. & H. late HACKWOOD.

The names of the makers are impressed, as in the margin.

Several pieces of "New Hall" are in the ceramic gallery of the Victoria and Albert Museum.

NIDERVILLER (Dept. de la Meurthe), near Strasburg.

A small factory of hard-paste porcelain was established here in 1760 by Jean Louis, Baron de Beyerlé, Councillor and Treasurer to the King, and Director of the Strasburg Mint. With the assistance of Paul Louis Cyfflé, of the Luneville factory, a celebrated modeller, and of some workmen imported from Saxony, he was successful in producing some fine specimens. About 1780 the factory passed into the hands of General the Count de Custine, whose director, M. Lanfrey, bestowed considerable care and energy upon the improvement of the works. General de Custine,

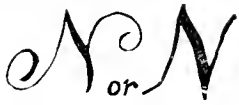
however, was one of the numerous victims of the Republic, and on his execution his estate was forfeited. Lanfrey became the proprietor of the factory by purchase in 1802, and continued so until his death in 1827. The *fabrique* has since been discontinued owing to its unsuccessful competition with the other factories.

The earliest mark consisted of the letters B and N (for Beyerlé, Niderviller), in a monogram.

This mark may stand for Beyerlé and Custine.

Custine's mark was two C's interlaced, with or without a count's coronet. The monogram CN and the simple initial N also belong to this period of the factory.

This mark may be distinguished from that of Ludwigsburg by the shape of the crown.



Lanfrey's mark was his monogram, F.C.L., generally stencilled in blue. The name of the town in full is perhaps also referable to him.

Stamped in relief.

Faience was made at the works under all the proprietors above mentioned.

Niderviller was, and is, chiefly famous for its statuettes, which were modelled by Charles Sauvade from Luneville (*q.v.*). MM. de Chavagnac et de Grollier mention some groups and statuettes incised with the name *Constant*, also TERRE DE LORRAINE, which they attribute to Niderviller. There is some confusion between this factory and that of Luneville owing to the purchase of Cyfflé's models by Niderviller in 1780, and the same modellers and artists worked at both places.

The marks used on the faience were similar to those on the porcelain.

Beyerlé, established 1760.

Custine. XVIII. Century.

Custine.

Custine. XVIII. Century.

The last five are given by Herr Jännike.

NÎMES, GARD, FRANCE.

Very little is known of the pottery made here. Various jugs, plates, and similar specimens, painted with figures of peasants, &c., are attributed to this *fabrique*; they are very similar to the work of Moustiers, Marseilles, and other French potteries. One specimen in the Sèvres Museum, made by MM. Plautier, Boncoirant et Compagnie, is marked with the initials of the firm given in the margin.

P. B. C.

NOTTINGHAM POTTERY AND STONEWARE.

A hard brown stoneware was made at more than one pottery in the neighbourhood of Nottingham, certainly as early as 1700, and there must have been a considerable trade in beer and cider mugs for use in the public-houses of the time. The above date appears on a stoneware posset-pot, the flowers on the lower part

Posset-pot, Nottingham ware.

having their stalks incised and the leaves perforated. It is inscribed as under :—

Samuel Watkinson, Major
Sarah his Wife, Majoress } *of Nottingham.*
1700

(see illustration). Another jug with an early date, 1712, is described by Mr. Eliot Hodgkin, and has a legend :—

"*John Smith, Junr., of Basford near Nottingham.*"

There are specimens in the Victoria and Albert Museum of brown stoneware mugs with hunting subjects in relief, also with curious dotted designs, and one of them has a bust of Queen Anne between two beefeaters, also in relief. Couplets from old songs are

written underneath, and various dates, legends, and initials are inscribed. This brown ware is not unlike the common ginger-beer bottle in texture and composition ; but its surface is smooth, and there is a lustre in its brown glaze. Puzzle jugs were also made in the Nottingham district.

Similar stoneware was made at Brampton near Chesterfield and at other potteries in this district, but the ware made here was not so well potted as the Nottingham work.

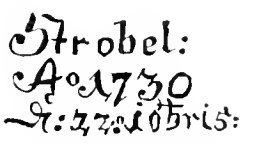
NOVE (see BASSANO).

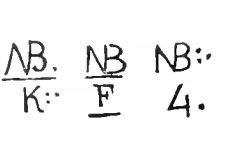
NUREMBERG.

Nuremberg is said to have been the pioneer in the manufacture of majolica in Germany. An artist named Veit Hirschvogel, who had travelled in Italy, and seen the works of Luca della Robbia, seems to have carried back his experience, and produced in his native town some fine specimens of dark copper-green earthenware, with subjects in relief. Some of these were large tiles used for the ware stoves then in vogue, and there are also still extant mantelpieces with very fine bas-reliefs, which are attributed to him, and for which high prices have been given. The finest specimen of this class is still in its original position in the Château of Salzburg. Hirschvogel died in 1525.

The Victoria and Albert Museum has a fine *cruche*, or pitcher, with figures of Adam and Eve enamelled in different colours, and also two or three of the large earthenware stoves, exhibited in the new pottery gallery. Early pieces are rarely marked.

From the sixteenth century to the present day there have been many potters at Nuremberg. Most of them used their names or initials as marks: *e.g.* Hans Kraut (1578), Strobel (1730), J. A. Marx (1735), G. Kosdenbusch (1741), Stebner (1771), and others. Some pieces are marked NB, which letters stand for Nuremberg.





The modern factory of J. von Schwartz uses this mark:

NYMPHENBURG, Bavaria.

A manufactory of porcelain was attempted here, and at Neudech on the Au, in 1747, by a potter named Niedermayer, but it does not appear to have flourished until 1756, when Ringler, from whom so many factories received technical assistance, was sent for, and succeeded in organising it as an establishment under the protection of Maximilian Joseph, Elector of Bavaria. In 1758 the works were altogether removed to Nymphenburg.

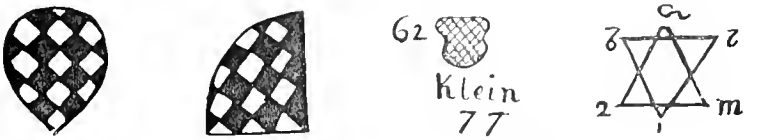
The first director was a man named Hartel, who had learnt some of the secret processes of glazing from Ringler, and under his management the factory achieved considerable success, for in 1766 some 300 hands were employed. The output, however, must have been altogether beyond the demand, for in 1771 the staff only numbered about 30.

After the death of Carl Theodor, who had succeeded Maximilian Joseph as Elector of Bavaria, the Frankenthal factory was closed, and many of the modellers and painters removed to Nymphenburg. Among those was Melchior, whose work had materially enhanced the reputation of the Höchst factory, and he was doubtless a great acquisition. The best of the Nymphenburg productions are some charming miniature figures with a glaze which gives them the appearance of soft paste; they have an exquisite grace and finish, in which respects they are second to no other ceramic productions. During the past few years such specimens have greatly increased in favour with both foreign and English collectors, and very high prices are realised when they are offered for sale. The landscapes which form the chief decoration of some of the best table services are very carefully painted. There are several good representative specimens of this factory in the Franks collection.

Some of the earlier pieces were very beautifully painted by Heintzmann. Figures and groups and vases of this factory are excellently modelled and delicately coloured, and are similar to those of the Frankenthal factory. As the mark is sometimes a very small shield and is almost always impressed, and this somewhat indistinctly, specimens are apt to be passed over as unmarked. The marks are found both impressed in the paste and also under the glaze in blue. There is some confusion with regard to the -shaped shield. This has been generally considered to be a mark of Nymphenburg; but according to some of the best German authorities this was a Frankenthal

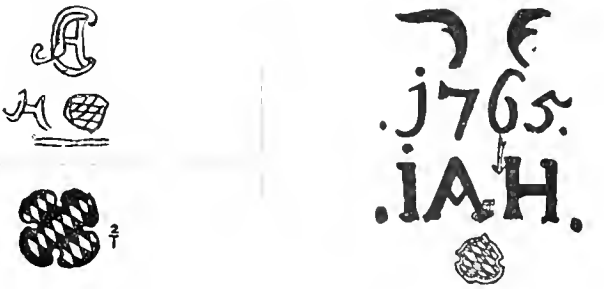
mark. As a shield of Bavaria it may have been used by both factories.

The factory, which is still in existence, a short distance from Munich, can be seen by visitors to the Bavarian capital. Its present productions, however, are very inferior to the old work, although many of the original models are reproduced. At the recent International Exhibition at Brussels (1910) the factory had an important exhibit. Further reference to some of the modern productions of the Nymphenburg factory will be found in Chapter VI. (*q.v.*).



Impressed marks, the △ is claimed by recent writers for Frankenthal.

The most usual mark is the shield of Bavaria, generally impressed. The letters which accompany the shield are incised or written in gold. The following occur on some specimens in the Franks collection :—

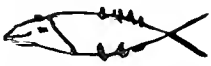


These additional Nymphenburg marks are given on the authority of Professor Hofmann of the Munich Museum. They are impressed or incised.

U

NYON, Switzerland (Lake of Geneva).

A small manufactory was established here towards the end of the eighteenth century by a French flower-painter named Maubreć, who had left the royal works at Sèvres. The paste is of good quality, and paintings generally floral, carefully executed, and the general character of the productions of this factory is that of hard-paste Sèvres. The mark is a fish in blue.



Pieces are also marked with the initial G. or the word "Geneve," either with or without the fish, and as there was no porcelain factory at Geneva, this mark is said by Mr. Chaffers to be that of the Genevese painters who decorated the Nyon china. Chaffers also mentions a cup and saucer signed "Gide 1789," Gide having been the director of the factory for a time. Mr. C. H. Wylde thinks that there was a second porcelain factory at Nyon, but nothing appears to be known of such an one, and the theory is probably due to the existence of two marks, one with, the other without the fish. Specimens are in the Franks collection.

Oiron Faience (see Saint Porchaire).

OLD HALL WORKS, Hanley, Staffordshire.

Messrs. Meigh & Sons occupied these works from about 1780; the firm has recently been turned into a company under the style of "The Old Hall Earthenware Company, Limited." In the early part of the nineteenth century, earthenware figures and other ornamental pieces of considerable merit were made by this firm from the designs of J. B. Giarnielli. Mr. Job Meigh, junior, a member of the firm, was the inventor of a new glaze made without lead, for which he received the Society of Arts gold medal in 1823. The mark is an impressed stamp, as in the margin.

MEIGH

OPORTO, Vista Allegre.

A factory was established here about 1790, directed by M. Pinto Basto, and a specimen cup and saucer, turquoise, with white and gold flowers, is now in the Victoria and Albert Museum. The paste is hard, and the mark VA, sometimes surmounted by a crown.

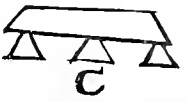
VA

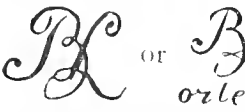
A manufactory still exists at Vista Allegre.

ORLEANS.

In 1753 a manufactory was established here under the protection of the Duke of Penthièvre, the director being first Gérault Daraubert, and later Benoist le Brun, architect of the city of Orleans. Both these directors placed their initials underneath the Orleans "label" which formed the *fabrique* mark. Le Brun was director from 1808 to 1811. A fleur-de-lis is also found under the label on some pieces. Herr Jännike gives this mark as in use from 1790 to 1800. Soft paste was first made, but, following the fashion of other French factories, this was discontinued for the more durable but less beautiful hard paste.

The general description of Orleans porcelain is similar to that of the later hard-paste Sèvres made about 1800, and unless marked, specimens will be readily taken for the latter. The ground colour is nearly always white, and the decoration carefully painted, but sparse, consisting of detached rosebuds, or a ribbon trellis with roses, sometimes of a medallion with landscape or portrait.





These are supposed to be the initials of Benoist Le Brun, 1808 11.

Earthenware figures and statuettes were also made here, marked as in the margin. There are two white figures of Cupids in the Art Gallery of Swansea (Glynn Vivian bequest) bearing this mark.

XVIII. Century.

OVERTOOM (see AMSTERDAM).

PADUA (see MAJOLICA).

PALISSY (BERNARD), (see Chapter II.), also SAINTES.

PALMER (see NEALE & CO.).

PARIS.

Towards the end of the eighteenth century several small factories of porcelain were established in Paris and its neighbourhood, and were carried on with varying success. Some of these were

known by the names of the patrons under whose protection they flourished, or by the name of the street in which they were established, or in other cases by the names of the potters or artists who commenced business in small ateliers which sometimes developed into a *fabrique*, or factory, of some note. The life of several of these small businesses lasted just as long as the individual taste, energy, or means of the proprietor, artist, or potter were devoted to its encouragement, and in many cases was not of long duration. Others never achieved any results of note, and have been lost sight of. As a rule the little *fabrique* has become known to us owing to the survival of *articles de luxe* of special designs ordered by some wealthy patron, and worthy of the collector's attention. For this reason some marks are given here that otherwise would have little or no interest for the collector.

With regard to paste, form, and general style of decoration they are all similar; the paste is hard and like that of the later Sèvres china, the forms are those which we recognise as of the "Empire" time or that which just preceded it, and the decoration is in the style of the late Sèvres already alluded to.

For the convenience of the reader short notices of the majority of these "Paris" *fabriques* are arranged here alphabetically to follow these remarks, which apply to them all. Some of them are noticed under separate heads, and a cross reference to them will be found for the reader's convenience.

PARIS.

This mark is considered to represent the initials of Henri Chanou, who formerly worked in the Sèvres factory and afterwards established a small *fabrique* in Paris. Established 1784. The mark is stencilled in red. Hard paste, in the style of late Sèvres.

PARIS: CHICANNEAU.

The widow of Pierre Chicanneau (see ST. CLOUD) started a factory of porcelain in 1722, which was carried on after her death by other members of the family until about 1762. The mark: CM with a

cross under. The M probably stands for Moreau, the widow's maiden name.

PARIS: COURTILLE (Rue Fontaine au Roi).

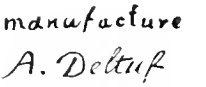
This factory was established in 1773 by Jean Baptiste Locré, whose partner, one Russinger, was director throughout the Revolution. One of the finest specimens of ceramic art produced by this factory was a life-size bust of La Comtesse du Barry, valued at that time at 3000 francs (£120).

Cream-jug of De la Courtille porcelain (Victoria and Albert Museum).

The *fabrique* was of hard paste, and the mark in blue, two torches crossed. This should not be mistaken for the Dresden crossed swords.

A subsequent mark resembles the heraldic charge, known as a lance-rest. The factory was afterwards carried on by the firm of Pouyat & Russinger, who used their names or initials as their mark; by Pouyat alone, about 1800; and by A. Deltuf subsequently.

"De la Courtille," 1773, by Russinger & Locré.



"De la Courtille."

PARIS: DAGOTY.

Established towards the end of the last century by P. H. Dagoty. He styled his ware "L'Impératrice." The mark is generally stencilled in red. Dagoty subsequently combined with the firm of Honoré (*q.v.*) about 1812, under the patronage of the Duchesse d'Angoulême. Another member of the family, R. F. Dagoty, had a factory in the Rue St. Honoré, date unknown.

Dagoty
à paris

Manufacture
de S.M.L'Imperatrice
P.L DAGOTY
à Paris.
Boulevard Poissonnière, 1780.

Mture de MADAME
DUCHESSE D'ANGOULÊME
Dagoty E. Honoré,
PARIS.

R. F. DAGOTY.

PARIS: DARTE.

A small factory of hard-paste porcelain was established in the Rue de Popincourt in 1796; and there are some richly coloured and well-gilt plates still extant, marked with the potter's name, "Darte," stencilled in red.

Mr. H. E. B. Harrison possesses a cup and saucer marked DARTE FRERES À PARIS.

PARIS: DECK.

Theodore Deck established a factory of artistic faience in the Rue Halévy in 1859, and since that time his works at each international exhibition have shown considerable progress and gained distinction. The first copies of the famous Alhambra vase were made by this firm; and at the Paris Exhibition, 1878, some remarkably fine plates were shown by him. Our Art Department has purchased some of his recent specimens, and they may be seen at the Victoria and Albert Museum. The process of decoration is somewhat similar to the old Henri Deux ware, or Saint Porchaire, as it is now generally called, and consists of the incrustation of different coloured clays; it is very effective, the designs being mostly of an Eastern character.

TD
XIX. Century.

PARIS, DIHL (see ANGOULÊME).

PARIS: DUBOIS.

Faubourg St. Antoine, 1773.
Rue de la Roquette.

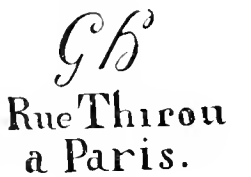
A factory of hard-paste porcelain was started about 1773 by Vincent Dubois. Mark, two headless arrows crossed, generally in blue.

PARIS, DUC D'ORLÉANS (see PARIS : PONT-AUX-CHOUX).

PARIS: FEUILLET.

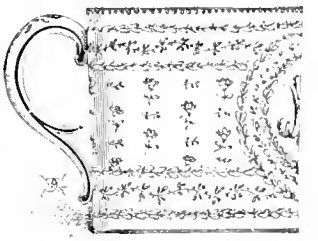
A richly decorated porcelain in imitation of Sèvres. The mark also is similar to that of Sèvres, but has a capital F in the middle of the reversed L's. Other marks are used, as shown, and are generally in gold, but sometimes in black. This work was carried on at No 20 Rue de la Paix.

PARIS: GUY & HOUSEL (RUE THIROU).



MM. Guy & Housel succeeded to the *fabrique* of "Porcelaine de la Reine" (see PARIS : LEBŒUF). M. Housel was sole proprietor from 1799 to 1804.

Occasionally we find very richly decorated specimens bearing this mark. A pair of semi-circular Jardinières, formerly in Mr. Walker Joy's collection, had flowers very carefully painted in richly ornamented trellis-work, equal in every way to the best kind of hard-paste Sèvres of the same time.



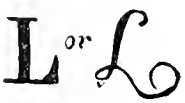
Rue Thirou Porcelaine de la Reine, Gasnault collection.

PARIS: HONORÉ.

Established by F. M. Honoré about 1785 ; subsequently amalgamated with Dagoty (*q.v.*).

PARIS: LASSIA.

Hard paste; established in 1774 by Jean Joseph Lassia.



Rue de Reuilly, 1774.

PARIS: LEBŒUF.

In 1778, André Marie Lebœuf commenced the manufacture of a hard-paste porcelain, which he called "Porcelaine de la Reine," Marie Antoinette being his patroness. The productions were of great excellence, some of the pieces being equal to Sèvres.

Rue Thiroux "De la Reine" (Antoinette), 1778, by A. M. Lebœuf.

It is almost impossible to avoid confusion between the porcelain made and decorated by Lebœuf, and that made at the Angoulême factory (*q.v.*). Queen Marie Antoinette is said to have been the patroness of both, and Mr. Chaffers has assigned to the Lebœuf factory the variously formed initial A surmounted by a crown, which the author has given to the Angoulême factory. The letter A without a crown is also supposed to have been used by Lebœuf, and a monogram of M. A. for Marie Antoinette with an S below. The marks are generally stencilled in red.

Specimen Plate, Cupids playing, on gold ground, marked in gold *Lefebvre à Paris*.

PARIS: LEFEBVRE.

Chaffers mentions a potter of this name as having an establishment in Rue Amelot. The author had a finely painted pair of plates with Cupids playing games, on richly gilt ground, and the mark *Lefebvre à Paris* written in gold.

PARIS, L'IMPÉRATRICE (see PARIS: DAGOTY).

PARIS: MORELLE.

Hard paste; established 1773; the letters in the margin, generally stamped or stencilled, stand for "Morelle à Paris." M A P

PARIS: NAST.

A potter of this name purchased a manufactory of china in the Rue de Popincourt, Paris, 1783, and adopted his name, stencilled in red, as his *fabrique* mark. The paste is hard and like most other Parisian porcelain, and the favourite decoration seems to have been small sprigs of flowers on a white ground.

NAST. N. . . à Paris

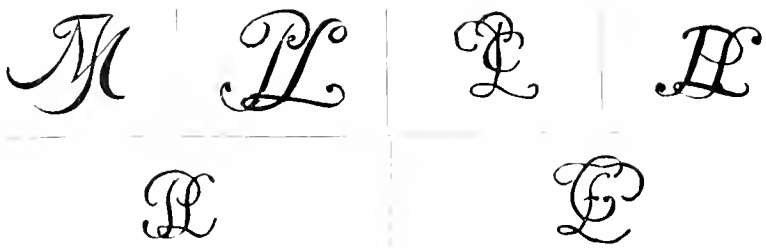
PARIS, PETIT (see FONTAINEBLEAU).

PARIS: C. H. PILLIVUYT ET CIE., À PARIS.

The manufactory owned by this firm is, according to Chaffers, the largest in France, employing about 1500 workmen. Their ornamental specimens are of a very high character, and vary considerably in style. The finest specimen seen by the writer is a large bottle purchased by the Victoria and Albert Museum from their exhibit in Paris in 1878. It is of dark lustrous green, and the effect produced by the varying shades of the colour is very good. The mark is the name of the firm.

PARIS: PONT-AUX-CHOUX.

This factory was started in 1784 by Louis Honore de la Marre de Villars. The mark used was J. M. In 1786 the *fabrique* changed hands, and came under the patronage of Louis Philippe, Duc d'Orléans, and the mark used thereafter was his monogram L. P., combined in various ways. After the Duke's death in 1793, the factory was known as the "Fabrique de Pont-aux-Choux."



This mark most probably belongs to the same factory.

The monogram of Outrequin de Montarcy, *circa* 1786.

PARIS: PORCELAINE D'ARTOIS.

This *fabrique* of hard paste, said to be the oldest in Paris, was started in 1769 by Charles Philippe, Comte d'Artois, under the direction of Pierre Antoine Hannong, or Hanung, of Strasbourg.

A small *tête-à-tête* service with this mark was formerly in the author's possession.

Rue Faubourg St. Denis.

PARIS, PORCELAINE DE LA REINE (see LEBŒUF).

PARIS: POTTER.

In 1789, Charles Potter, an Englishman, established a factory of hard-paste china. He called his ware "Prince of Wales' China."

Rue de Crussol, 1789.

Rue de Crussol.

PARIS: SAMSON.

A maker and decorator of French porcelain and faience of this name, merits special mention here, while numerous other Parisian firms are unnoticed, because some of his figures are remarkably original and clever. His mark, as given here, is frequently used by unscrupulous dealers to deceive amateurs, and his productions are sold as "old Dresden."

Samson also makes exceedingly clever imitations of all the rarer and more precious descriptions of Oriental porcelain, and many have been deceived by his productions. The mark given here was that used upon the "Dresden" specimens, but he imitates more or less successfully not only specimens of Crown Derby, Bow, Chelsea and many of the Continental *fabriques*, but also copies their marks. His manufactory is probably responsible for more disappointments on the part of young collectors than any other half-dozen makers of spurious china grouped together. See also notes on this manufacturer in Chapter VI.

PARIS: SCHOELCHER, ALSO SCHOELCHER ET FILS.

This name, written in small cursive characters in red and puce, is to be found on some excellent white and gold dessert services, and on some well-painted plates with richly gilt borders. It is doubtful whether the firm were porcelain makers or only dealers.

PAVIA (see MAJOLICA).

PENNINGTON, potter (see LIVERPOOL).

PERSIA.

In a little volume published by the South Kensington authorities, and entitled *Persian Art*, Major Murdoch Smith, R.E., gives much useful information which his official position in Persia has enabled him to acquire. He tells us that ceramic art has existed from a very early date in Persia, and in his illustrated description of the collection in the Victoria and Albert Museum, he divides Persian ceramics into seven different classes. A peculiarity which he notices, and which is observable in many specimens, is that the pottery was almost always made for *use*, and though the rice dishes, bowls, and jars are highly decorative, they were not meant merely for ornament.

Both Jacquemart and Chaffers doubt the existence of porcelain of Persian manufacture ; but some bowls in the Henderson collection now arranged in the British Museum, leave little doubt that porcelain of a high quality was known there, though whether it was really native to Persia is doubtful ; it is more probable that it was a special class of ware imported from China, and that it obtained its name of "Gombroon ware" from the fact of its coming through that port of the Persian Gulf.

Narghili-stand of Persian porcelain, green ground, with shaped panels (collection of M. Dutuit, Rouen).

In Jacquemart's philosophical study of the subject, he traces

Ewer of Persian porcelain, polychrome decoration (Coll. Séchran).

each style of decoration to a religious source, different sects departing more or less from the proscribed law of representations of men and animals, a kind of decoration forbidden by the original canons laid down by Zoroaster. The modern productions of Persian factories are very poor, the time of highest excellence

PERSIAN.

FLASK 15TH 16TH CENTURY.

VICTORIA AND ALBERT MUSEUM

having been during the reign of Shah Abbas, 1555–1628, who appears to have been the *Grand Monarque* of Persia, and to have decorated his palace at Ispahan with national pottery. Several specimens of this, the Renaissance period of Persian art, are included in the Salting bequest in the Victoria and Albert Museum.

In the Henderson collection, before alluded to, there will be found some most interesting specimens of the twelfth, thirteenth, fourteenth, and sixteenth centuries, and the collection also includes many pieces of Damascus and Rhodian ware, the latter being rightly classed, according to Jacquemart, with Persian ceramics; his suggestion being, that the manufacture of artistic pottery at Rhodes was brought about by the capture of a vessel containing Persian potters, material, and moulds, which fell into the hands of the famous Rhodian knights, who had joined the Christians in the war against the Mussulmans.

The decoration of Persian ware is generally floral, carnations and hyacinths being favourite subjects; the cypress, too, is frequently introduced in ornament. The colouring is very artistic and striking, the pigments having somewhat the appearance of vitreous enamels. Some of the tiles in the Henderson collection are ornamented with texts from the Koran in high relief. Of the illustrations given, that of the Ewer and Narghili-stand are of the earlier Persian work, and that of the tile, with equestrian figure, of the later period. Some fresh information respecting Persian pottery will be found in the thirteenth edition of *Chaffers*, contributed by Mr. C. L. Hobson, who assisted the author in revising and editing that portion of the work.

These marks are mostly given on the authority of Dr. Fortnum (*Catalogue* of the Victoria and Albert Museum, pp. 12, 13). The principal collections of Persian faience in this country are those of Mr. Du Cane Godman, the late Sir A. Wollaston

Persian Wall Tile, decoration in slight relief, XVII. century (Victoria and Albert Museum).

Franks, Dr. Fortnum, Mr. George Salting (whose collection is now part of our national treasures at South Kensington), and the Henderson collection at the British Museum.

PESARO (see MAJOLICA).

PETERSBURG (see ST. PETERSBURG).

PINXTON, East Derbyshire.

The establishment of a china factory here was due to John Coke, Esq., an ancestor of Colonel Talbot Coke, who, during a residence at Dresden, had acquired a taste for artistic pottery, and finding upon his family estate some suitable clay, secured the services of Billingsley, the celebrated flower-painter of Derby. Billingsley possessed a recipe for porcelain-making, and a small factory was started in 1796, which produced some fine pieces, similar to the Derby porcelain, and as a rule having no mark. The pieces decorated with views of different country seats in medallions, on canary ground, are often mistaken for unmarked

Pinxton Ice-pail (Victoria and Albert Museum).

Derby china, but may generally be ascribed to the Pinxton factory when the paste is greyer and coarser in texture than that of Derby.

A disagreement between Coke and Billingsley took place about 1800–1802, and the latter left afterwards to work at the Worcester factory, and subsequently assisted at those of Nantgarw and Swansea (see notices of these factories). Mr. Coke continued the works at Pinxton with other help, but without any great success, and they were closed in 1818.

Mr. Jewitt quotes an interesting fact respecting this factory. Payment to the workmen was made in china tokens, having the sum represented stated on the round flat piece of china; this china-money passed current in and about Pinxton, and was known as "Mr. Coke's coin."

Specimens of Pinxton are generally unmarked, but when they are, the cursive P given below is that most frequently found, and the formation of the letter varies. Specimens occur with the word "Pinxton" in full, and there is at least one dessert service known to the author with landscapes in medallions on each piece, having the mark in puce given below of a crescent and star.

PIRKENHAMMER, NEAR CARLSBAD.

Factory of hard-paste porcelain, founded in 1802. The earlier marks are unknown. Christian Fischer became the proprietor in 1818, and used his initials as a mark. The firm afterwards became Fischer & Reichambach, when the mark was changed to F. & R. (see BOHEMIA).

Christian Fischer.

Fischer & Reichambach.

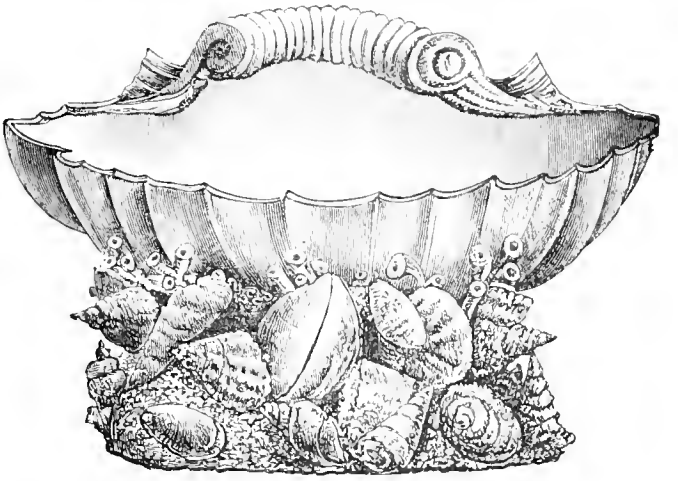
PISA (see MAJOLICA).

PLYMOUTH.

William Cookworthy, like Böttger, the first of European porcelain-makers, was a chemist's apprentice. He had acquired a thorough knowledge of his business in London, and started on his own account in Nutt Street, Plymouth; and in a letter, dated 1745, to a friend and customer, he first mentions the importation of both the kaolin and petuntse, necessary for the manufacture of porcelain, from Virginia. After this he seems to have taken up the matter thoroughly, and to have made investigations in many parts of Cornwall in search of the elements necessary for the making of china. These efforts were successful in 1754–55, when he discovered at Boconnoc, the family seat of Lord Camelford, both a white plastic clay, and a kind of moor stone, or granite, which, if pulverised, would form the vitreous property required. The proprietor, Lord Camelford, took the matter up *con amore*, and assisted Cookworthy with funds and interest. A patent was taken out in 1768, and the Plymouth

manufactory—the first English factory to make china from *native* materials—came prominently before the public. Cookworthy's chemical knowledge was of great assistance in the manufacture of colours, and he was the first to produce the cobalt blue direct from the ore. Advancing years, and the great expense incurred in making continual experiments for perfecting his invention, prevented the concern being conducted on remunerative principles, and after removing to Bristol Cookworthy sold his patent rights and plant to a cousin, Richard Champion, in 1774 (see BRISTOL).

The paste is hard, and some of the white pieces have a beautiful



Sweetmeat-stand of Plymouth porcelain, white shell work.

glaze something like polished ivory, only of a milky white, instead of yellow. Groups of shells, with limpets, cockles, and escallops, were very favourite patterns; shells arranged in tiers, for oysters, it is supposed, and smaller ones for pickle-stands, both in blue and white, and natural colours, are also to be found.

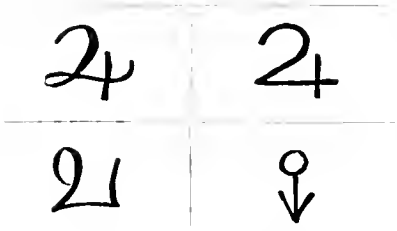
Birds and flowers were painted on some of the cups and saucers and vases, by a clever French artist named Soqui whom Cookworthy engaged from the Sèvres manufactory, and Henry Bone, a native of Plymouth, one of Cookworthy's apprentices, is credited with the painting of the exotic birds in favour at the Worcester factory.

Some of the figures made at Plymouth are cast from the same moulds as those of Bristol. This is the case with some of the models representing the quarters of the globe. Mr. W.

Cree, of Edinburgh, has a very important set of three of these figures, which were formerly in Mr. F. J. Thompson's collection, and Mr. Alfred Trapnell has a complete set of four.

March
14
1768
C T

Mr
W Cookworthy's
Factory Plymouth
.1770.



These marks are generally in red.

POLAND (see KORZEC).

PORTOBELLO, MIDLOTHIAN, SCOTLAND.

Some little confusion about Portobello pottery seems liable to arise, since "Portobello ware" is mentioned in Mr. William Burton's work on English Pottery as having been made in Staffordshire to commemorate the taking of Portobello in Spain by Admiral Vernon in 1739. There are many pieces of pottery in existence connected by some legend with this historical event, but the Portobello ware to which attention is called in this notice was made at a group of potteries which thrived at Portobello for some time, from about the end of the eighteenth century until 1845–54. In the *Annals of Duddingston and Portobello*, by William Baird, there are accounts of several makers, with illustrations of pieces identified with their work, and judging from these it must be exceedingly difficult to separate them from ordinary Staffordshire pottery of the same time. Mr. Baird quotes the Florentine Lion, with a paw on a ball, a watch-case in the form of a miniature clock, with figure of Britannia sur-

SCOTT BROTHERS.

SCOTT
PB

mounted by a crown, also a group of a cow with calf, as Rathbone's ware, Portobello, about 1820.

Chaffers mentions the work of Scott Brothers as marked with the name Scott, and a monogram as in the margin.

There has been some revival of late years, in the shape of work of an effective decorative character, generally in green and red colours, at potteries in this district; it is on sale in the shops of Edinburgh.

PORTUGAL (see CALDAS).

PRAGUE.

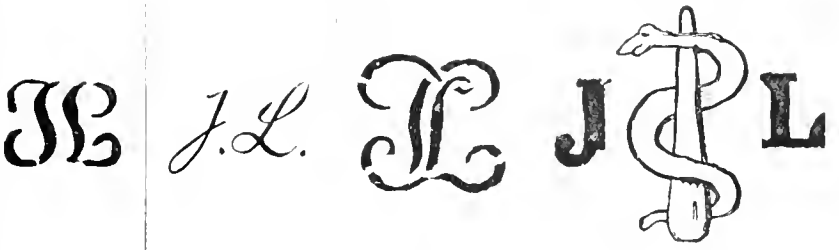
Specimens of faience with a good glaze, generally decorated with peasant figures and landscapes, have been occasionally seen by the author, with an impressed mark "PRAG."

There is a modern porcelain factory carried on by MM. Kriegel & Co. (see BOHEMIA).

PRATT'S WARE (see FENTON).

PREMIÈRES, NEAR DIJON.

The manufacture of faience was started here by a brickmaker named Lavalle. The works are still carried on by his descendants.



Lavalle. XIX. Century.

QUIMPER.

Glazed stoneware and faience, of recent date, in the style of old Rouen ware, is made here by La Hubaudière & Co. The marks are as follows:—

1809.

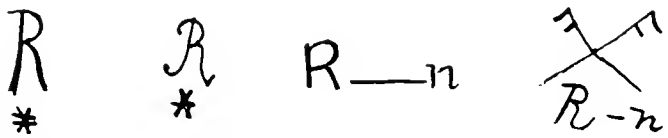
A pottery is said to have existed here, long before the time of the present firm, but little is known of it.

RAEREN STONEWARE (see COLOGNE).

RATISBON (see REGENSBURG).

RAUENSTEIN, SAXE-MEININGEN.

This small factory of hard-paste porcelain was one of the least of the Thuringian group, and save for collectors of marks there is little of interest concerning it. Only table-ware was produced. The marks given below are found in different colours, blue, red, and purple, the R-n being the one most often seen. Sometimes dots and sometimes dashes separate the two letters. It was established by a member of the Greiner family about 1780, and is still a going concern. In sequence the marks may be taken as follows: first the R, then the R–n, and after 1800 the two crossed hooks accompanied by the R–n.



RAVENNA (see MAJOLICA).

REGENSBURG, RATISBON.

Mr. J. A. Schwerdtner has a porcelain factory here. In the last century, earthenware of various kinds and "Grès" stoneware were also made here.

REINE, PORCELAINE DE LA (see ANGOULÊME and PARIS: LEBŒUF).

RHEINSBERG.

This mark is given by Herr Jännike for the faience made here by F. Hildebrandt.

RHODIAN FAIENCE OR POTTERY.

The pottery of Rhodes, Damascus, and Anatolia belongs to the Turkish school. M. Jacquemart relates a story, the truth of which has been questioned by so eminent an authority as the late Dr. Fortnum, of the capture by the Knights of Rhodes, during an expedition against the Mussulmans at the time of the Crusades, of a vessel which was carrying from Iran a cargo of fine pottery, and also a number of potters who understood the mystery of its production. A pottery was thereupon established in the Isle of Rhodes, from which, he contends, the examples in the Musée Cluny were produced.

We have no means of establishing or refuting this romantic but rather doubtful theory of the origin of Rhodian pottery, but we can readily recognise as a distinct class of decorative ware that which is known as Rhodian. It is of coarse body with a thick glaze, the decoration being, as a rule, sprays of flowers, generally carnations, with spiky leaves spreading over the surface of the plate, jug, or tile, and sometimes the stems of these sprays fastened together. A brownish-red colour is a favourite pigment, laid on so thickly as to stand out from the white ground in slight relief. Sometimes geometrical patterns are employed, as in one of the plates illustrated. Green is also a favourite colour. The borders of such plates are generally decorated in black designs.

Anatolian ware is, in decorative treatment, similar to Rhodian, but the paste is whiter, the glaze less thick, and the plates and small round dishes which we have seen, are generally less clumsy.

A place named Kutakia in Anatolia is credited with being the source of this kind of pottery. Some good specimens are in the Salting bequest.

Rhodian pottery is every effective, and groups of four or five plates or round dishes, make an excellent mural decoration, where the style of the room is of the period harmonising with this kind of decoration—that is, from the fourteenth to the sixteenth century. The best collections of Rhodian pottery are those of Mr. George Salting in the Victoria and Albert Museum, Mr. F. Du Cane Godman, F.R.S., Dr. Fortnum, lately bequeathed to the Ashmolean Museum at Oxford, and the Henderson collection in the British Museum. We are enabled to give a faithful representation in facsimile of a fine Rhodian ewer in the Victoria and Albert Museum.

The South Kensington authorities, in their recent arrangement of this class of pottery in the Salting bequest, have abandoned the title "Rhodian," by which we have known this description of ware for so many years, on the ground that the proofs of Rhodes being its proper source are unsatisfactory, and the glass cases which contain this portion of the Salting collection are labelled "Turkish and Syrian ware." They do not, however, assign any particular province or district of the Turkish Empire as the actual place of production, and therefore we may perhaps still be permitted to entitle this notice "Rhodian" until there is more definite information available.

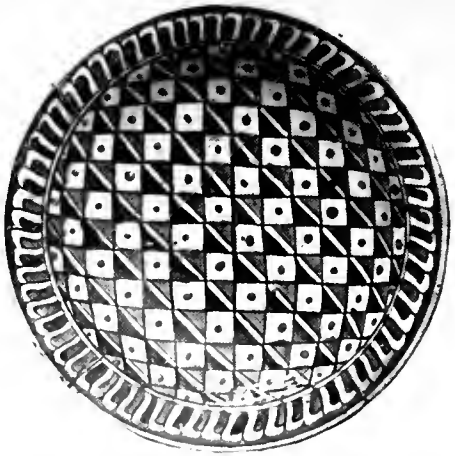
The writer of the Salting catalogue says there is a distinction to be made between the pottery called "Rhodian" and that of Damascus, in the use of two different pigments. The brilliant scarlet found in the floral decorations of plates, jugs, and tiles indicates "Rhodian" work, whereas the use of purple produced from manganese, points to the ware being made at Damascus.

At the present time the pottery at Algiers is making good copies, both as to form and colour, of this old Turkish or Rhodian pottery. They are inferior in many respects to the old ware, but are highly decorative. These productions are marked *Alger*.

RIDGWAYS.

The firm of Ridgways at Shelton, Staffordshire, has been noted for good work for upwards of a century. Job Ridgway, the founder, was one of Josiah Wedgwood's apprentices, started on his own account in 1794, and built the works known as Cauldon Place in 1802. Later the firm was John Ridgway & Co., and absorbed several of the businesses of other Staffordshire potters, including those of Elijah Mayer, Palmer & Wilson (see NEALE), Meigh & Johnson, Toft & May, and G. & T. Taylor, the combination trading under the title of Ridgway, Morley, Wear & Co. Collectors who affect those covers of paste pots ornamented with landscapes and subjects in coloured transfer, will be interested to learn that the making of these was one of Ridgway's specialities, about 1840–50. The firm also made a good class of earthenware with a semi-translucent body similar in many respects to Mason's ironstone china. John Ridgway was appointed potter to her Majesty Queen Victoria. In 1855 Messrs. Brown, Westhead, Moore & Co. took over and still carry on the business, which has a good reputation for high-class domestic ware, and

TURKISH, GENERALLY KNOWN AS
RHODIAN FAIENCE.
JUG 15TH–16TH CENTURY.
VICTORIA AND ALBERT MUSEUM.



RHODIAN FAIENCE PLATES.

received the Grand Prix at the Brussels International Exhibition, 1910.

The mark of RIDGWAYS occurs in various forms, and sometimes the initials J. W. R. with such words as STONE CHINA, INDIA TEMPLE STONE CHINA, and sometimes a crown surmounting an oval containing the initials J. R. (see also NEALE & CO.).

ROCHELLE (see LA ROCHELLE).

ROCKINGHAM.

In the year 1745 a manufactory of pottery was established at Swinton, near Rotherham, in Yorkshire, on the Marquis of Rockingham's estate. Various kinds of earthenware and stoneware were made, but the principal output was that of chocolate-brown tea and coffee services, &c., commonly known as "Rockingham ware."

One of a pair of richly decorated Rockingham flower-pots formerly in the author's possession.

The factory passed through several hands, until in 1807 it was carried on by Messrs. Brameld. A portion of the original works is now occupied by one of their former employés, Mr. Baguley. The manufactory was specially celebrated for its tea-pots, which were said to have the valuable quality of extracting the full flavour of the tea. In 1823 the mark of a griffin was adopted, it being the Rockingham crest, but the words ROCKINGHAM and BRAMELD are also found, the latter sometimes in a blue-coloured cartouche.

A considerable quantity of the table ware was made for Messrs. Mortlock of Oxford Street, and stamped with their name. Excellent porcelain services and figures were also made here, generally carefully painted in flowers on a fine clear white ground; as a rule figures are unmarked.

ROCKINGHAM, BRAMELD.

There is a remarkable Rockingham vase, over 3 feet high, in the Ceramic Gallery of the Victoria and Albert Museum.

ROME (see MAJOLICA).

RÖRSTRAND, NEAR STOCKHOLM.

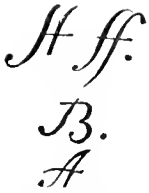
A company was started in 1726, under State patronage, for the manufacture of earthenware of various kinds.

The general characteristics of all the old Swedish potteries are similar. As in the first instance the art seems to have been imported from Delft, such early specimens as are in the Museum of Stockholm have the appearance of the older Delft ware. This first period lasted from 1726 to 1759.

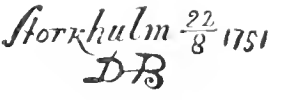
The second period may be said to have commenced with the adoption of the stanniferous glaze, an enamel composed with oxide of tin, in 1760, and to have lasted for about twenty years. During this later period, faience in the style of old Strasbourg and Moustiers was produced, although on some pieces one finds the decoration influenced by local colour, such as the costumes of Swedish peasants.

The faience made at Rörstrand, at Marieberg, at Stralsund (which formerly belonged to Sweden, but was afterwards annexed by Prussia), and at Kiel, is all so alike that without a distinctive mark they cannot be distinguished. Wedgwood ware was also imitated by these factories.

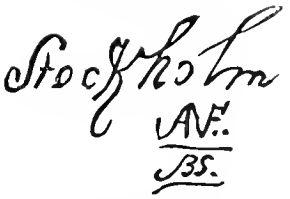
In the large edition of *Chaffers*, more detailed information as to these Swedish factories will be found.



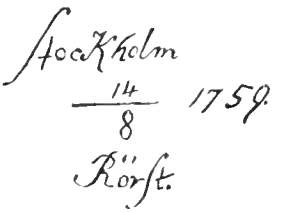
Established 1726.



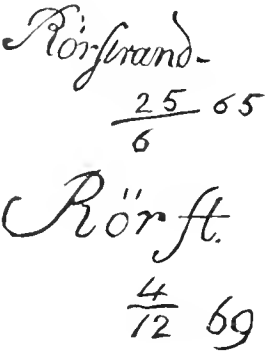
D. Hillberg, painter.



A. Fahlstrom, painter.



The early marks consisted of S. or St., for Stockholm, or "Stockholm" in full, generally with the date, and initials of the painter or master-potter. After the foundation of the rival factory at Marieberg, which is also in the neighbourhood of Stockholm (see MARIEBERG), the word Rörstrand, sometimes abbreviated, was substituted for that of Stockholm. For a short time about 1759 both words were used.



ROUEN (DEPT. SEINE-INFÉRIEURE).

A manufactory of artistic pottery was flourishing here in the sixteenth century, and will be found noticed in Chapter II. as one

Shoe of Rouen faience, blue and white decoration.

of the principal ceramic factories that existed in France when the wave of art rolled thither from Italy. When Louis XIV., straitened for money to carry on his wars, sent his plate to the mint, he had a service of Rouen faience made for his use, and this was marked with the fleur-de-lis. This was in 1713, but there are in existence beautiful specimens marked with a date as early as 1542. Two of the most remarkable were formerly

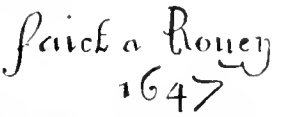
Helmet-shaped Ewer of Rouen faience.

at Orleans House, Twickenham. They were pictures composed of 238 tiles joined together and framed, and painted in representations of Mucius Scævola, and of Curtius jumping into the gulf.

There are extant in the Sèvres Museum and elsewhere beautiful specimens of this ware, and in the bust of Flora on a high pedestal, which was presented by the late Duke of Hamilton, our Victoria and Albert Museum possesses one of the best.

Jardinière or Sceau of Rouen faience (Victoria and Albert Museum).

The marks of the *fabrique* are very numerous, and many would appear to be only painters' marks. A great many of these will be found in the large edition of Chaffers' *Marks and Monograms.*



XVIII. Century.

Porcelain.—The manufacture of soft-paste porcelain at Rouen is attributed to Louis Poterat, whose family had been connected with the making of earthenware for many years, and there are in the Victoria and Albert Museum some plates of Rouen faience decorated with the arms of the Poterat family, who were lords or *seigneurs* of the district.

The date generally attributed to the first achievement in the way of porcelain, by Louis Poterat, is about 1673, and if so it was the first so far as France is concerned, the Medici porcelain of Florence being a few years earlier.

Specimens of this Rouen porcelain are extremely rare—the only piece known to the author is the charming tall cup in the Fitzhenry collection recently presented to the Victoria and Albert Museum. It is unmarked. The mark of A.P. with a star, which is the mark attributed to this factory, has not been identified. The factory is believed to have closed in 1696 owing to the successful rivalry of the St. Cloud factory.

RUDOLSTADT (see VOLKSTEDT).

The mark of a hayfork single and crossed with another, was formerly considered to be the mark of Rudolstadt. On the authority of Graul and Kurzwelly's work on Thuringian factories this is now assigned to Volkstedt, and it would appear that there was no factory actually at Rudolstadt, but that the name was given because this place was the seat of the government of the Principality of Schwarzburg-Rudolstadt.

RUE THIROU (see PARIS).

RUSSIA (see MOSCOW, and ST. PETERSBURG).

RYE, Sussex (see CADBOROUGH).

ST. AMAND-LES-EAUX, NORD, FRANCE.

A manufactory of faience was founded here about 1740, which belonged to M. Fauquez, the re-founder of the works at Valenciennes (*q.v.*). The manufacture was continued up to the time of the Revolution, when it was for a time abandoned, and Fauquez was forced to emigrate. The *fabrique* was subsequently revived, and was in active work in 1807. The mark is said by Dr. Lejeal to be an imitation of that on old Sèvres, but the resemblance is more apparent than real. The cypher consists of the interlaced initials of Fauquez and his wife, a sister of Lamoninary of Valenciennes. The first one also contains the letter A, for St. Amand, while the second has the letters S. A. at the sides. Other marks attributed to this *fabrique* by various French and German authorities will be found in the eighth and subsequent editions of Chaffers' *Marks and Monograms*, revised by the author of this work.

The manufacture of soft-paste porcelain was first attempted in 1771 by Fauquez, who having sought permission was re-

fused by the Government on the ground that St. Amand was a free town. However, he appears to have persevered in his enterprise, and to have made a soft paste similar but somewhat inferior to that of Sèvres until 1778, when owing to the rivalry of the Tournay factory he ceased his efforts and reverted to his business of faience manufacture. Specimens of the Fauquez period of porcelain are seldom seen, and one has to be content with descriptions.

In 1800 the proprietorship of the factory passed to a M. Maximilien de Bettignies, who was in 1815 succeeded by his son and afterwards by his grandson. As late as 1873 members of this family were directors, and in 1894 there was a manager named Miquet. This porcelain attained a medal at the 1851 London Exhibition. The porcelain made since 1800 is similar to that of Tournay, and has been largely used for purposes of re-decoration, passing as genuine old Sèvres. It should not deceive an experienced collector, because the paste is not so good in quality, nor so white as that of Sèvres; it is, however, soft, and those who have decorated it have copied the style and colourings of original Sèvres specimens.

The marks are similar to those on the faience, and it will be seen that one of these is a colourable imitation of a Sèvres mark.

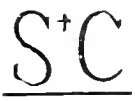
The *fabrique* marks used during the later period are the monogram S.A. in blue and a seal in relief with the letters S.A.

ST. CENIS (see SINCENY).

ST. CLOUD, FRANCE.

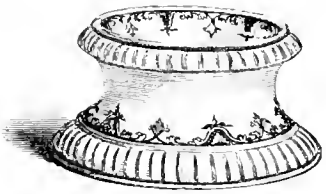
A factory of both faience and porcelain was established here in 1690, by the Chicanneau family. The mark was "St. C.," and after 1722 the initial "T" underneath, as in that year Henri

Trou became director. The claim of St. Cloud to have first produced soft-paste porcelain in Europe is challenged by Florence and Rouen, but it was undoubtedly the parent of the celebrated Sèvres manufactory.



Trou, 1722.

Louis XIV. had become especially desirous of having a national porcelain factory, and had already granted royal letters and concessions to many specialists who claimed to have discovered the secret of making true porcelain. Chicanneau introduced this invention about 1695, and his *fabrique* mark was a sun. At his death, which happened about 1700, the works were conducted by his widow and children, to whom he had imparted his secret. Owing to a second marriage of the widow, disagreements ensued in the family, which separated, one branch of it opening a rival establishment.



Blue and white salt-cellar of St. Cloud porcelain.

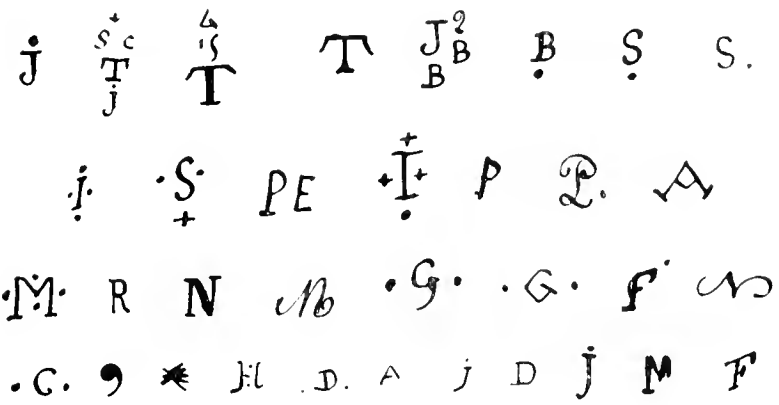
The St. Cloud factory was burned down in 1773 by an incendiary, and not being rebuilt, for want of funds, the manufactory ceased.

The paste of St. Cloud porcelain is similar to that of Ménecy but somewhat thicker and clumsier, and not as free from spluttering in the firing. The decoration is generally quite simple, such as sprigs of flowers in the style known as "Kakiyemon," and the colouring mostly blue, but sometimes red on creamy-white ground. There are several specimens in the Franks collection, and the Victoria and Albert Museum has recently been enriched by several good pieces included in the collection of soft-paste porcelain at first lent but since presented to the nation by Mr. Fitzhenry. Of the marks given below, the earliest is the "St. C." without the letter "T," then the "Sun," which was used from 1696 to 1722, afterwards the "St. C." with the initial letter for Trou. The fleur-de-lis is also an early mark.

These marks of the "sun" occur in endless variety, more or less roughly drawn.

Trou, 1730-1762.

The following additional marks are given on the authority of MM. de Chavagnac et de Grollier:—



ST. PETERSBURG.

Porcelain has been made here under imperial patronage since 1744; the paste and style of decoration is said to have been founded on that of Dresden, but specimens known to the author have more resemblance to Berlin china than to Dresden. A tea service at Knole, Sevenoaks, is of fine quality porcelain, white, with only gilding as a decoration. Lady Sackville has a very curious drinking-cup formed of a female head with lustre decoration, which is certainly of Russian, and either of Petersburg or Moscow manufacture. The mark is generally the initial of the reigning Czar or Czarina, surmounted by an imperial crown. There are several specimens in the Victoria and Albert Museum, and also in the Franks collection at present in the Bethnal Green Museum. Some of the figures in the costumes of Russian peasants are of much interest.

Established 1774.

Cypher of Catherine II.

Initials of Empress Catherine II., 1762–1796. Paul Korneloffe, maker.

Initial of Emperor Paul, 1706–1801.

Emperor Alexander I., 1801–1825.

Emperor Nicholas, 1825–1855.

Emperor Alexander II., 1855.

ВРАТЬЕВЪ
Корниловыхъ

Korneloffe Brothers. Established 1827.

S. T. Kuznetsoff. (Zaboda means works or manufactory.)

Pottery was probably made here in the last century, but we have no particulars of it.

SAINT PORCHAIRE OR HENRI DEUX.

In the chapter on Mediæval and Renaissance pottery some observations have been made upon this peculiar faience, the most valuable and delicate of ceramic gems. There are, so far as we know, now in existence sixty-five specimens of this coveted *fabrique*, and in the larger edition of Chaffers' *Marks and Monograms*, a table is given showing the number of specimens in France, England, and Russia, and also the different collections through which several of the specimens have passed during the

last few years, together with a list of the prices realised. Our Victoria and Albert Museum has no less than six good specimens, which were acquired at prices which are very low compared with those realised at recent sales. They are lent by Mr. Pierpont Morgan. These six pieces cost £2430, whereas at the sale (in June 1899) of the collection of M. Stein, the famous Paris expert, two specimens—a *biberon* or ewer, and a salt-cellar—realised the enormous sums of £2000 and £800 respectively. The Salting bequest includes a fine tazza of this rare faience ; it is ornamented with the interlaced crescents of Diane de Poitiers; it cost its late owner £1500. This brings the number on view to seven.

Saint Porchaire Candlestick (Victoria and Albert Museum).

Saint Porchaire is the recent name which, on the authority of M. Edouard Bonnaffé, has been adopted. It was formerly known as Henri Deux or Oiron ware. There is no *fabrique* mark, and the quaint devices given in Chaffers' *Marks and Monograms* are heraldic ornaments and part of the decoration. These decorations are in the true Renaissance character of the time of François Premier and Henri II. The date of the ware given by Chaffers is 1520–50, and those collectors who can afford to purchase costly specimens of Saint Porchaire faience would do well to consult the table of specimens in his work referred to above. Unless a specimen can be traced as one of these sixty-five, it should have an independent pedigree which will stand the test of verification.

SAINTES, France.

This place, near Rochelle, was the scene of the struggles, the failures, and finally of the success, of the world-renowned Bernard Palissy, and here he produced those curious dishes, plates, and vases which have rendered him so famous. This remarkable man was born, about 1510, at La Chapelle Biron, a small village between the Lot and Dordogne in Périgord. Of poor parentage, he seems to have had a natural thirst for knowledge, to which want of means was but a slender barrier, for he

found time to visit the chief provinces of France and Flanders. He married in 1539, and settled in Saintes as a glass painter and land measurer, and some years later, happening to observe a beautiful cup of enamelled pottery, he seems to have been seized with an enthusiastic desire to become a potter, and henceforth to have had no other end in life but to discover the secret of a fine enamel. Beyond a knowledge of glass manufacture he possessed no other technical information, and therefore set about his task under considerable difficulties. Experiment after experiment only resulted in disappointment, and the whole of his savings and the principal part of his scanty earnings were devoted to the object he had so enthusiastically set his mind on attaining. The complaints of his wife, and distress of his home, could not deter him from the keen pursuit of what appeared to all his friends and neighbours a hopeless task, and at length, after discharging his last workman for want of money to pay wages, and parting with every marketable chattel he possessed, he actually burned the floor boards of his house in a last attempt to make a successful firing. For sixteen long years victory was denied to this zealous potter, but, tardy as it was, it came at last, and Palissy had the delight of removing from his kiln, a comparatively perfect specimen of the enamelled earthenware with which his name has been identified. The subjects he elected to illustrate are well known: reptiles of every variety, in high relief and of wonderful fidelity to nature, were the strong points of his decoration, though figures and flowers were occasionally introduced. His fame soon spread, and obtained for him the patronage of Henri II. of France, who gave him liberal commissions and protection. In religion, as in art, Palissy was earnest and conscientious; having embraced Protestant principles, he was proscribed by the edict of the Parliament of Bordeaux in 1562, and, notwithstanding the personal influence of the Duc de Montpensier, was arrested, and his workshop destroyed. The King claimed him as a special servant in order to save his life, and subsequently he only escaped the massacre of St. Bartholomew by court protection. At the age of eighty, however, he was again arrested and confined in the Bastille, and, after again and again refusing to sacrifice his religious principles, though once, it is said, personally urged to do so by the King (Henri III.), he lingered on in prison until 1589, when he died, a martyr, like so many others of his time, to the Protestant faith. That he was a naturalist as well as a potter, his excellent representations of reptiles and insects can leave no doubt, and

it is worthy of remark, that these natural objects are, without exception, *national;* his celebrated Marguerite daisy ornament was in all probability adopted out of compliment to his Protestant protectress, Marguerite of Navarre.

Palissy had many imitators and pupils, and the manufacture of Palissy ware was continued until the time of Henri IV. A plate, with a family group of this monarch and his children, is in the Louvre, and has been repeatedly copied.

Palissy ware bears no mark. Genuine specimens can be distinguished from imitations, by the lightness and elegance of their make, combined with the crispness of finish, and the excellence of the modelling. The imitations are heavy and lumpy. The Musée du Louvre is very rich in specimens of good Palissy ware, and there are some good examples in the British Museum. It will be within the recollection of some of our readers that when, about fifteen years ago, the sale of the Narford Hall collection took place, and the Government grant was not available to add representative specimens to our national collection, a syndicate of amateurs and dealers was formed to guarantee a sufficient sum of money to purchase some Palissy, Majolica, and Limoges enamel, from this magnificent collection. A good selection was made and was afterwards taken over by the Government.

MM. Delange and Borneau's illustrated volume, *L'Œuvres de Bernard Palissy*, should be consulted by those who take special interest in Palissy ware.

Saintes, in addition to being famous as the scene of Palissy's work, seems to have had other potteries. M. Jacquemart mentions those of Grouzat, Dejoye, and Rochez, and both he and Chaffers mention a hunting-flask decorated with roses and tulips, having on one side, within a wreath, the name of the owner, and on the other an inscription of which the above is a copy.

P. P
a Limage N.D.
a Saintes
1680

SALOPIAN (see CAUGHLEY and COALPORT).

SALT-GLAZE WARE.

The following story is told as to the discovery of the salt-glaze process. Some brine boiled over and ran down the sides of a common brown earthen pot; this pot becoming red-hot, the

brine formed a glaze when cool and dry. Professor Church, however, has demolished this little romance, by showing that the common earthen pot could not have withstood the high temperature necessary to bring about the chemical action capable of achieving such a result. More probably the famous potters, the brothers Elers, brought the secret to England with them about 1688, and it soon became known and put in practice in Burslem, which was the chief centre for this kind of ware.

The chief peculiarity about true salt-glaze ware is, that owing to the high temperature, which, as we have just noticed, is necessary in its manufacture, the body of the ware must be of a composition to stand this heat without softening; such a body, when fired to secure the glaze, becomes partially vitrified, and the result is stoneware. Professor Church has noted, in his *English Earthenware*, that when microscopically examined, *stoneware* shows a texture similar to true porcelain, as distinct from earthenware or pottery.

Some of the Continental potteries, notably those of Germany, in or near Cologne, and in Bavaria, also those of Belgium, or Flanders, as the country which now includes Belgium was then called, produced the salt-glazed stoneware at a very early period, it has been said as early as the twelfth century (see notice under COLOGNE).

There are some specimens in existence which bear the arms of Amsterdam and of other towns, and of families in the Low Countries, with dates of the latter part of the sixteenth century. During the reign of Queen Elizabeth there was a petition from one William Simpson, merchant, praying for the sole right of importing the brown salt-glazed stoneware jugs which in those days were so common.

The most popularly known of these jugs were those which were narrow in the neck and wide in the belly, having a bearded mask roughly moulded in the neck, called Bellarmines, after a certain Cardinal Robert Bellarmine, who lived 1542–1621, and was hated by the Protestants of his day for his fierce opposition to the reformed religion. Brown stoneware jugs of different capacities were in common use in Queen Elizabeth's time, to serve ale to customers in the alehouses of the period, and a great many have been discovered at different times in the excavations made in and near London and also in the provinces.

To this class of salt-glazed stoneware belong those charming mottled brown jugs with cylindrical necks which when they have silver mounts of the time of Queen Elizabeth, are now so highly

prized by collectors. There are six of these in the Victoria and Albert Museum (one of them will be found illustrated in Chapter II.), the dates of which from the Hall marks on the silver mounts run from 1560 to 1600; but we do not know that the jugs themselves are of English manufacture. It is probable that some were imported.

In England, the honour of first making stoneware of this kind is claimed for John Dwight, who obtained a patent in 1671 for his "mystery of transparent earthenware." The fine stoneware which he produced at Fulham, and of which we have such excellent specimens preserved to us in the British and Victoria and Albert Museums, was not exactly "porcelain," but a material which Professor Church has happily christened a "porcellaneous" stoneware.

The coming to England of John Philip and David Elers, and the foundation by them of potteries in Staffordshire, have already been referred to; and although it is very difficult to attribute with certainty some of the specimens of the peculiar red ware, made in imitation of its Chinese prototype, to these potters, still some specimens which in all probability were their work are to be seen. Professor Church is of opinion that they produced this red ware for about twenty years, from 1692 to 1710. The business does not seem to have flourished, and the Elers brothers abandoned their works in Staffordshire about 1710 or 1712.

Their methods and recipes, particularly that for the salt-glaze process, were adopted by others, and early in the eighteenth century Staffordshire became the chief centre of salt-glazed earthenware. One of the immediate successors of the Elers was a potter named John Astbury, who by shamming lunacy, gained admission to the works, and afterwards started a pottery of his own, which in his son's time attained considerable popularity. Many of the Astbury pieces are well worth collecting; they vary in colour, red, buff, cream, and sometimes brown occurring, and a design being in many cases impressed by means of a mould. The relief or *embossed* appearance attained thereby is very successful, the pattern being sharp and well defined. The cream ware which Astbury first produced was adopted and improved upon by Wedgwood, and an enormous business was developed. There are several good specimens of this ware in the British Museum.

Fine Cabinet Specimens of Salt-glaze.

The best pieces of salt-glaze ware, made from about 1720 to 1760, are among the daintiest products of the potter's art.

It was during this period, from about 1740 to 1760, that the decorative effect of this ware was vastly improved by the introduction of colours painted in enamel and being in very slight relief to the surface. Specimens of this time, and especially those decorated with interesting portraits in colour, now bring very high prices, £25 and £30 being readily give at auction for the tea-pot with portrait of King of Prussia. Chinese subjects, birds and flowers one also finds very successfully rendered in the enamel colouring on the cream or pale buff ground. After 1760 there is some decadence, and the more ordinary salt-glaze cream-coloured ware, of which we see specimens in the form of basket-shaped dishes ornamented with a pattern pressed from a mould, are of the later date, that is from about 1760 to 1800.

Professor Church, who is probably the best authority on salt-glaze, and whose knowledge as a chemist enables him to determine the operation of cause and effect in composition of body and of glaze, says that it may almost take rank as porcelain, and that had a little more alkali entered into its composition it would be veritable hard porcelain.

Some of the tea-pots, sauce-boats, and pickle-stands are so delicate, so thin and light, that it is a positive pleasure to handle them, and they are, as a rule, admirably potted; the lid of a tea-pot will fit with a nicety which is unusual with any but the most carefully finished articles. In appearance the surface is something like that of a cuttlefish or the dried rind of an orange, with similar little depressions, and when one is fortunate enough to find specimens which are picked out with colours, they are particularly brilliant and effective, and able to hold their own with the best porcelain. The self-coloured pieces are usually either of a cream or very pale drab, but sometimes they are found in green, buff, red or brown, and the design is impressed by means of a mould.

The glaze is like the surface of an egg, and, where colour is introduced, there is either a portrait medallion or a quaint figure-subject in bright enamel pigments, which stand out well against the buff or cream-coloured ground.

The sauce-boat illustrated is an excellent specimen of its

THREE UNUSUAL PIECES OF OLD STAFFORDSHIRE SALT GLAZE WARE.

The Large Jug marked Thos. Allsop [illegible] XVIII. Century [illegible] showing a Portrait of the Young Pretender in a Tartan Dress. From the [illegible]

kind; under the spout is the date 1772 and initials. It is in the collection of Mr. Herbert Young. There is an excellent little collection of this thin, delicate salt-glaze ware in the ceramic gallery of the Victoria and Albert Museum and also in the British Museum, where the specimens are better arranged and have more instructive labels.

P.F

M. Solon, in his work *The Art of the Old English Potter*, has

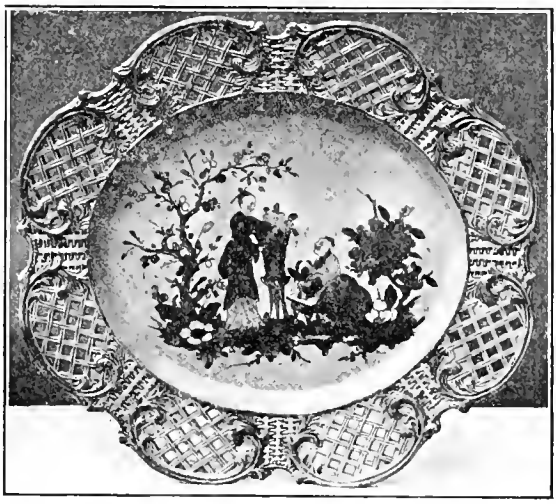
Coloured Salt-glaze Sauce-boat with shell ornament in ruby in relief, and landscapes in a panel formed by a raised green moulding. Date 1772, and initials P. F. under the spout. In the collection of Mr. Herbert Young.

reproduced some fine examples of this English earthenware; and the perusal of this work, also that of Professor Church on *English Earthenware*, and "Notes on Salt-glaze" in the large edition of *Chaffers* are recommended to those who would make a careful study of the many peculiarities of this interesting ware. Its development during the later part of the seventeenth century has been traced in these pages, but the subject will repay a much more thorough investigation.

Salt-glaze Figures.

The figures which we recognise as of this fine salt-glaze ware are generally of small size, somewhat archaic in appearance, and are original designs, with the exception of some models

showing Chinese inspiration, such as the sacred hawks in the British Museum, or the Oriental figures in the Schreiber collection (Victoria and Albert Museum), and occasionally from the classic antique, such as the Boy extracting a Thorn. As a rule they are of the peculiar putty-coloured material with the egg-shell glaze, and show the "pitted" surface which has been compared to dried orange skin, but we generally find that the glaze has given them a smoother appearance. The use of different coloured clays gives the specimens so treated a polychromatic



Fine Salt-glaze dish. In the collection of Mr. F. R. Shackleton.

effect, and very rarely the surface is enamelled in colours. No marked example of a salt-glazed figure of this, the "cabinet specimen" type, is known. Mr. Frank Faulkner, of Bowdon, Cheshire, has some good figures of this kind in his well-known collection.

The manufacture of ordinary useful salt-glazed ware is now carried on in this country to an enormous extent, common kitchen ware, drain pipes, and sanitary appliances being glazed by the chemical application of common salt, which is now scientifically applied while the ware is being fired. (See also notice at end of "DOULTON, LAMBETH WARE.")

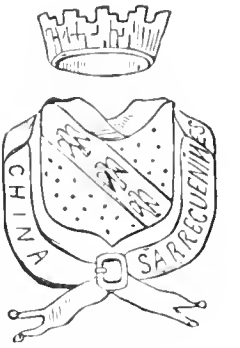
SAMSON (see PARIS).

THREE SALT-GLAZE TEA-POTS.

Formerly in the collection of Mr. F. R. Shackleton.

SARREGUEMINES, France.

A factory of considerable importance at the present day is that of Messrs. Utzchneider & Co., established about 1770. Porcelain (soft paste), biscuit figures, and stoneware of an artistic character are made.



Recent Mark.

Satsuma (see Japan).

Savona (see Majolica).

Saxony see (Dresden).

SCEAUX PENTHIÈVRE.

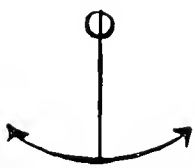
A small factory was established by one Jacques Chapelle, near Paris, about 1750, and a few years later came under the protection of the Duc de Penthièvre, Lord High Admiral.

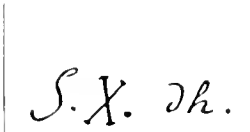
Jardinière of Sceaux faience.

The productions are soft paste, and very similar to those of Ménecy, for which unmarked specimens might be easily mistaken. As the Sèvres manufactory flourished, the best workmen and artists were attracted thither, and the date of the death of its ducal patron, 1794, was probably that of the close of this factory, though the manufacture of soft paste had previously ceased. The mark, like that of Ménecy, is engraved in the paste.

The anchor mark was assumed out of compliment to the Admiral.

SCEAUX.


Glot, 1775.



An excellent faience, much resembling that of Strasburg (*q.v.*), was also made here. It is probable that the manufacture of it ceased about the same time as that of the porcelain.

SCHERZHEIM, OR SCHRETZHEIM, WÜRTEMBERG.

Some curious table-services of stanniferous enamelled earthenware were made here in the eighteenth century; each piece was made to represent a joint of meat or a vegetable. These marks are given by Herr Jännike.

SCHLAGGENWALD, BOHEMIA.

With the exception of the Vienna factory, this is said to have been the oldest in Austria. The paste is hard, and the subjects are sometimes finely painted. The mark is an S. It was established about 1800 (see BOHEMIA).

Some pieces are marked "Leppert und Haas," the names of proprietors. The factory appears to have passed through various hands, and a great many marks of these firms have been given in the latest (13th) edition of Chaffers' *Marks*.

SCHWERIN.

A Sverin
K.

Herr Jänike gives this mark for faience made here.

SEINIE (see LA SEINIE).

SEPT-FONTAINES (see LUXEMBOURG).

SEVILLE, SPAIN.

M. Jacquemart is of opinion that some of the majolica hitherto attributed to Savona (see MAJOLICA) was really made at Seville. As has been already pointed out, the precise place of manufacture of much of the early majolica will probably always be a matter of uncertainty, and a discussion of the question, though interesting, is hardly within the scope of this work.

Modern. XIX. Century.

Dr. Drury Fortnum mentions that to Niculoso Francesco of Seville, Spain is indebted for two of the finest monuments of ceramic art, namely, the altar front and *dossale* in the chapel erected by Ferdinand and Isabella in the Alcazar at Seville, and the rich façade to the door of the Church of Santa Paula in a suburb of that city.

Towards the end of the nineteenth century, the firm of Pickman & Co. carried on the manufacture of what is called "opaque china" with some success. Imitations of Moorish tiles and other pottery are still made in considerable quantities. Some of these are marked "Sevilla."

There is also a considerable manufactory of Seville pottery of quaint artistic forms, and rude but effective decoration, in blues and yellows, carried on at the present day in the town of Seville, but there is no *fabrique* mark.

SÈVRES.

In our notice of Vincennes we have already shown that the history of this most important ceramic manufactory, some of the productions of which have within the last few years realised

such enormous prices, commenced with the manufacture of soft-paste porcelain at Vincennes. The secret was carried to this place from Chantilly by two brothers, named Dubois, and upon their

Sèvres Vase, green ground (Jones Bequest, Victoria and Albert Museum).

offering to sell their information to the French Government, every facility was afforded them, and a laboratory was furnished by the Intendant of Finance in the Château of Vincennes. After three years' trial, they were expelled on account of irregularities and intemperance. One of their workmen, however, Gravant by name,

SPECIMENS OF OLD SÈVRES.

Portions of the service which originally comprised 744 pieces, and was made for the Empress Catherine of Russia at a cost of £13,500. The decoration is extremely beautiful, bands of turquoise with paintings in medallions of the initial E (Ekaterina), and the numeral II. Eleven pieces of this service were formerly in the collection of Mr. Goode.

an intelligent man, had gained much useful information, which he sold to the Intendant.

In 1745 a company was formed by Charles Adam, a sculptor, and certain privileges were granted. Eight years afterwards, however, these privileges were extended, and the King (Louis XV.) took an active interest in the venture, paying one-third of the expenses, and allowing the company to use the title of "Manufacture Royale de Porcelaine de France." The two L's in reversed cyphers became the regular mark, and the letters of

Sèvres *biscuit* Group of Children (Jones Bequest, Victoria and Albert Museum).

the alphabet placed between them formed the distinguishing date-mark, the year 1753, denoted by A, commencing this new starting-point in the factory's history. The rest of the alphabet denoted successive years, until (omitting W) Z was reached in 1777. The double-letter period then commenced, A A standing for 1778, and so on until P P denoted 1793, when this system of marking was discontinued and the initials of the Republic (R F for Republique Française) were used for a short time. Other changes in the mark were used after 1800 which will be shown in the table at the end of this notice. Upon many specimens of old Sèvres china, in addition to the double "L" and enclosed

letter indicating the date, there is also another letter or device. This is the signature of the decorator or gilder. A list of these signatures will be found following these remarks.

From the King's partnership dated the prosperity of the factory, and in 1756 the buildings at Vincennes having become

SPECIMENS OF OLD SÈVRES.

Portions of a famous dessert service made originally for Louis XVI., and afterwards purchased by George IV., and placed in the green drawing-room of Windsor Castle. The medallions of mythological subjects are the work of Legay, Philippine, Dodin, and Asselin. The whole service was, about twenty years ago, assessed at £100,000, and would now be worth considerably more. The specimens illustrated were formerly in the collection of Mr. Goode.

too cramped for the operations, the company built a large and suitable edifice at Sèvres, where a site had been purchased from the Marquise de Pompadour.

In 1760 Louis XV. purchased the establishment from the

company, and appointed M. Boileau director, at a salary of 2000 louis, with a competent staff of the best men to assist him in each

Lyre-form Clock of Sèvres china, dark blue (Jones Bequest, Victoria and Albert Museum).

department of the operations, the royal grant to the manufactory being 96,000 francs. Duplessis, goldsmith to the King, composed

the models for the vases, and Daguerre, Boizot, Falconet, Pajou, Clodion were all employed at various times as modellers. Bachelier superintended the decoration, and in his directions to the painters drew upon the best examples of suitable subjects which were at his command. As proof of the King's personal interest in the enterprise, he allowed exhibitions of the productions to be held at the Palace of Versailles, and it was a sure road to royal favour for a courtier to become a liberal purchaser at these sales, at which his Majesty personally presided.

The oldest colour is the beautiful *bleu de roi*. In 1752 Hellot discovered the charming blue ground colour obtained from copper, known as *bleu turquoise*, and in 1757 the pink known as *Rose Pompadour*, or *du Barry* was used ; about the same time other chemical experiments resulted in the *violet pensée, jaune claire et jonquille, verte-pomme et vert-pré*, combinations which, in harmony with that most delicate composition forming the *pâte tendre*, render the pieces so produced the most beautiful that can be imagined or desired.

The names of some other decorations occur in various catalogues and inventories ; thus the *œil de perdix*, the well-known partridge eye-pattern, *vert sablé*, rose *tendre*, *or riche*, *vert rehaussé d'or* and others, *rouge de fer*, a brilliant red, *carmine*, *pourpre*, *bleu turque*, a greyish-blue not to be confounded with turquoise blue, and *bleu lapis*, a veined blue representing lapis-lazuli.

These ground colours are sometimes used in combination on the same piece, the *bleu de roi* with the *verte-pomme*, or the *Rose Pompadour*, or *Rose du Barry*, with an interlaced scroll of green. There is a pair of small square-sided pedestals in existence, which, when the author last saw them, were in the collection of Mr. Samuelson, and which were decorated in four colours, rose, green, *bleu de roi*, and turquoise, one colour on each side. These tiny ceramic gems, only some three inches high, were valued at £5000, and are probably unique, as the difficulty in firing different colours, which need special temperatures, must have been almost insuperable. A *dejeuner* service of the *Rose du Barry* and green colours in combination, was sold in the Hawkins sale at Christie's, May 1904, for about £1200.

Madame de Pompadour, whose Court influence was supreme for twenty years, gave the factory every encouragement ; and doubtless, it is to her artistic taste and her extravagance, that the Sèvres porcelain of the best period owes much of its fame.

With respect to the beautiful and delicate salmon-pink, so

highly prized by collectors, it is singular that the name by which it has been generally known in England should be *Rose du Barry*, seeing that Madame du Barry was not born until 1746, one year after the time at which her predecessor in the King's affections had become his mistress. Madame de Pompadour was born in 1721, "reigned" from 1745, and died in 1764. It is evident, therefore, that Madame du Barry can have had no influence on the productions of Sèvres until long after the discovery and use of the beautiful rose colour. The labels in the Victoria and Albert Museum bear the alternative description, *Rose du Barry or Pompadour*. From the author's experience and observation it would appear that there are two rose colours, one of these having a little blue in its composition and being termed by some collectors "Pompadour pink," to distinguish it from the true *Rose du Barry*. According to the latest authority on Sèvres, MM. Chavagnac and de Grollier's *Histoire des Manufactures Françaises de Porcelaine*, Madame du Barry gave no title to any colour, and *Rose Pompadour* is the correct title of the beautiful ground colour, which every collector admires and which only the wealthy can possess. It is, as already stated, a salmon-pink with a tinge of yellow in its composition, which gives the pink the peculiar tint familiar to gardeners as the colour of the bloom of the azalea Mollis, and it is distinct from the other colours applied to Sèvres porcelain, in that it has an *opaque* instead of a transparent appearance. The highest prices are always commanded by genuine examples in which this delicate ground colour predominates, and in the Hawkins sale at Christie's in 1904 a single cup and saucer sold for 200 guineas. Vases or other important specimens realise sums running to thousands of pounds. It is recorded that *Xhrouet*, the artist who actually produced the colour, was paid 160 francs as a reward for his achievement.

In reference to the influence on Sèvres of these two royal favourites, it may be observed that whereas the interests of Madame de Pompadour in the factory were commercial as well as artistic, Madame du Barry had no financial concern in it, and was only interested in the production of beautiful objects. Although, as already mentioned, no particular colour or model appears to have been named after her, many orders were executed for her, and many presents were ordered for her by the King, and there is at least one celebrated service decorated with her monogram. The Queen, too, although living outside the inner circle of the Court, was interested in the factory, as were the Dauphin and

SÈVRE [illegible]
VASE.
MOUNTED IN OR[illegible]
JONES BEQUEST
VICTORIA [illegible]

Marie Antoinette, who came to France as his bride in 1770. The latter already knew something of the manufacture of porcelain owing to the patronage of the Vienna factory by the Austrian Court, and became an enthusiastic supporter of Sèvres.

Vases, services, *garnitures de cheminée* were made as presents to reigning sovereigns and rewards to ambassadors, and orders on a liberal scale were also received from such personages. It is obvious, then, that the Sèvres factory has a pre-eminence over all rivals in the magnificence of its productions, and important specimens can only be acquired by wealthy collectors. The amateur of moderate means must be content with cups and saucers, *sucriers*, tea-pots, or such other modest portions of valuable services.

Besides the costly and richly decorated services and vases, there were also made large quantities of the best kind of soft-paste porcelain, decorated in a simple and unassuming manner, for use in the châteaux and houses of the nobility. Detached sprigs of flowers with a double blue line, or a horseshoe-shaped scroll and flowers, the "hop trellis" pattern, a "chintz" pattern, and many others too numerous to mention, are all examples of the refined and cultivated style of ornamentation favoured by this celebrated factory. The charming white of the soft-paste ground enhances the value of the decoration, however simple, and the gilding, whether slight or rich, is invariably skilfully and carefully executed.

Beautiful, however, as were the productions of the royal works, the desire to equal the Saxons in their hard paste, and also to imitate the durability and utility of the Chinese and Japanese porcelains, were the cause of continued researches, until in 1761 Pierre Antoine Hannong, youngest son of the Frankenthal potter, sold the secret of hard-paste porcelain to the Sèvres manufactory; with its adoption, the ability to make the more delicate *pâte tendre* would appear to have vanished. The necessary kaolin was accidentally discovered in large quantities near Limoges, by the wife of a poor surgeon, who had noticed a white unctuous earth, which she thought might be used as a substitute for soap; this, on analysis, proved to be the desideratum for hard-paste porcelain, and so revolutionised porcelain-making in France.

The direction passed at M. Boileau's death in 1773 to Parent, and in 1779 to Regnier, who, however, was imprisoned. A commission, appointed by the National Convention, then administered

the affairs of the factory until M. Alexandre Brongniart, to whom ceramics owe so much, was appointed by the First Consul in 1800, and remained director for nearly fifty years. He founded the Museum of Ceramic Productions, with the approval and assistance of Napoleon the First.

The finest period was, however, that from 1753 to 1769, when the *pâte tendre* was in its perfection, the more durable and later process preventing that beautiful "blending" of body and decoration, which is so eminently artistic.

A peculiarity of the earliest productions of the factory at Vincennes, which, as we have seen, was afterwards amalgamated with the Sèvres factory, deserves to be noted. In the beautiful rich dark blue ground colour, one observes a blotchy or splashed effect, owing to the colour being unequally applied to the surface of the china with a brush. Afterwards, at Sèvres, this process was improved by putting on the colour in the form of a powder which vitrified and spread more equally over the surface. The effect of the old *Bleu de Vincennes* is, however, excellent, and is now very highly prized by collectors. This effect was also successfully imitated at the Chelsea works by M. Sprimont, and is to be found on some of the richest specimens of Chelsea. These pieces of Vincennes are, as a rule, very sparsely painted, and depend for their decorative effect, upon the beautiful blue colour and the rich massive gilding which generally accompanies it.

His Majesty the King has at Windsor Castle and also at Buckingham Palace a very fine collection of Sèvres porcelain, which the writer has had the privilege of examining, and comparing with the inventory books kept at the Castle, in which every specimen is accurately described. In Chaffers' large edition several quotations of interest will be found which were taken from these books, and one of our illustrations represents portions of a famous service, valued at £100,000, which is in the Green Drawing-room at Windsor Castle. Another illustration represents one other famous service of old Sèvres which was made in the year 1778 for the Empress Catherine II. of Russia. Its original cost was about £13,500 for the 744 pieces of which it consisted. Its value to-day may be imagined from the fact that when a single plate is offered for sale, the average price realised under the hammer is about £150; and at the Octavius Coope sale (May 1910) the pair of ice-pails illustrated on page 349 realised £2700. Its decoration is the initial of Ekaterina and the numeral II., and the beautiful turquoise ground colour with small medallions

of a chocolate brown. Another famous service, which was made for the Cardinal Prince de Rohan and is decorated with his monogram, is in the possession of M. Leopold de Rothschild, who also owns a set of the finest "jewelled" Sèvres known to the author.

The late Baron Ferdinand de Rothschild had also a very valuable collection of Sèvres china, as have other members of this wealthy family, both in England and on the Continent, and the collections of the Duke of Buccleuch, Lord Hillingdon, and Mr. David Currie are famous. The latter has several cases of specimens on loan at the Victoria and Albert Museum. Amongst the collections which can be seen by the public, those which contain some of the finest specimens are the Jones collection in the Victoria and Albert Museum, and the famous Richard Wallace collection bequeathed by the late Lady Wallace, exhibited at Hertford House, Manchester Square. This collection was originally formed by Lord Hertford, and by him left to Sir Richard Wallace. Harewood House, halfway between Harrogate and Leeds, contains some beautiful Sèvres, and is open to the public one day a week.

There are also in the pottery galleries of the Victoria and Albert Museum a great many specimens of less note and value, but of great beauty, and also a small collection of specimens of present-day manufacture, which were presented to this country by the French Minister of Industry some years ago. Mr. David Currie's old Sèvres in this museum and that of Mr. J. G. Joicey are also worth studying.

When the writer was revising the eighth edition of Chaffers' *Marks and Monograms* he took considerable pains to complete the list of date marks and decorators' signs on specimens of Sèvres porcelain, and this list he has been allowed to use for the present work by the courtesy of the proprietor and publisher of *Chaffers*.

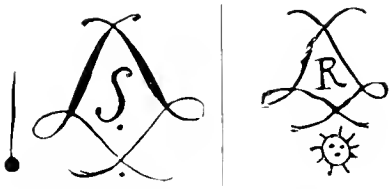
There is in the same work much information of a more detailed character about this very important ceramic factory, and the reader is referred to it for additional notes on Sèvres porcelain. In revising the present edition of *Pottery and Porcelain* for the press, advantage has been taken of the more recently published authority, *Histoire des Manufactures Françaises de Porcelaine* by Cte. de Chavagnac et Mis de Grollier, to add a number of the more recent of the Sèvres marks from 1871 to 1904.

Early Marks, "Vincennes."

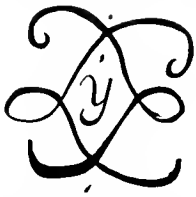
First date mark, 1753.

Mark showing date 1764.

Mark showing date 1778.



Examples of 1770 and 1771, with unknown emblems of painters.



The double L mark is sometimes very freely rendered as above. This mark is upon a plate of good soft paste, and with slight but careful decoration in detached bouquets and a blue line, in the collection of Mr. Herbert W. Hughes.

CHRONOLOGICAL TABLE OF SIGNS EMPLOYED IN THE NATIONAL MANUFACTORY OF SÈVRES,

By which the exact date of any piece may be ascertained. It differs from that before given by M. Brongniart in the addition of the letter J for 1762, and the JJ for 1787, which is now altered on the authority of the late M. Riocreux of the Sèvres Museum.

A (Vincennes).	1753	G	1759	M	1765
B (ditto).	1754	H	1760	N	1766
C (ditto).	1755	I	1761	O	1767
D removed to Sèvres	1756	J	1762	P	1768
E	1757	K	1763	Q	*1769
F	1758	L	1764	R	1770

* The comet of 1769 furnished the Administration of the time with the idea of transmitting the recollection of the event by their productions. This comet was sometimes substituted for the ordinary mark.

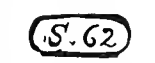
S	1771	BB	1779	JJ	1787
T	1772	CC	1780	KK	1788
U	1773	DD	1781	LL	1789
V	1774	EE	1782	MM	1790
X	1775	FF	1783	NN	1791
Y	1776	GG	1784	OO	1792
Z	1777	HH	1785	PP	to July 17th 1793
AA	1778	II	1786		

NOTE.—These letters are not always placed within the cipher, but occasionally outside, when the interlaced L's are too contracted to receive them; or if double letters, one on each side. It may also be observed that the date letters are sometimes capitals and sometimes small.

In the *Histoire des Manufactures Françaises de Porcelain*, by MM. de Chavagnac et de Grollier, an interesting official letter is fully quoted, in which M. Garat, the Minister of Interior, under date July 17, 1793, informed M. Regnier, the director of the Sèvres factory, that inasmuch as the mark of the double L was the emblem of royalty, it was desirable to obliterate any such souvenirs, and the mark was to be altered with as little delay as possible. The actual date of the King's execution was January 21, 1793. Although on some rare occasions the double letter was used after this year, and the letters QQ and RR have appeared in several books, we may take it that this 17th July was the date when the old double L and date letters disappeared officially, and the new order of things came into existence, as the following table of signs will explain :—

Year	IX (1801) indicated by		T9	1807	7
„	X (1802)	„	X	1808	8
„	XI (1803)	„	XI	1809	9
				1810	10
„	XII (1804)	„		1811 (onze)	o.z.
				1812 (douze)	d.z.
				1813 (trieze)	t.z.
„	XIII (1805)	„		1814 (quatorze)	q.z.
				1815 (quinze)	q.n.
				1816 (seize)	s.z.
„	XIV (1806)	„		1817 (dix sept)	d.s.

From this date the year is expressed by the last two figures only—thus, 18 for 1818, &c., with the letter S thus, and this mark is nearly always stencilled in a green colour. Sometimes there is a supplementary mark giving the year when the specimen was decorated or gilt, thus, DORÉ À SÈVRES. These marks are in use at the present time.



FIRST REPUBLICAN EPOCH.
1792 TO 1804.

R
Sevres.

R F

R.F
Sevres

R.F
Sevres.

Sèvres
1792 to 1799.

MN^le
Sèvres
1801 to 1804.

FIRST IMPERIAL EPOCH.
1804 to 1814.

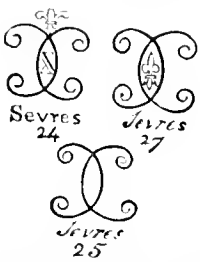
M.Imp^le
de Sevres.

NAPOLEON. 1804 to 1809. Always in red.

NAPOLEON. 1810 to 1814. Generally printed in red.

SECOND ROYAL EPOCH.
1814 TO 1848.

Louis XVIII. 1814 to 1824. Generally in blue; the number under the word Sèvres indicates the year, last two figures only being used.



Charles X. 1824 to 1828. The numbers underneath the word Sèvres stand for 1824, 1825, 1827; nearly always in blue.

Charles X. 1829 and 1830. Generally in blue; used on pieces only gilt.

Charles X. 1830. Generally in blue; used on the decorated pieces.

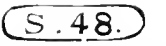
Generally in blue.

Louis Philippe. 1831 to 1834. In gold or in blue.

Louis Philippe. 1834. Generally in blue.

On services for the Palaces. Other marks indicated other châteaux, as Fontainebleau, St. Cloud, Dreux, &c., &c.

Louis Philippe. 1845 to 1848. Generally printed in green.



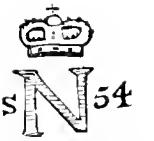
After 1803, this mark in green was used for white porcelain, the 48 representing the year, and so on up to the present time, only the last two cyphers of the year being used.

SECOND REPUBLICAN EPOCH.
1848 to 1851.

The S stands for Sèvres, and 51 for 1851.

SECOND IMPERIAL EPOCH.
1852 to 1872.

Generally in red.



Napoleon III. From 1852. Sometimes the words Doré à Sèvres or Decoré à Sèvres are added on each side of the N.

This mark in green used for white pieces, when scratched it denotes issue undecorated.

THIRD REPUBLICAN EPOCH.
1871 to 1904.

1871. Mark printed in red.

1872 to 1899. Mark printed in red.

1880 to 1889. Mark printed in red.

1890 to 1904. Mark printed in red without date.

1888 to 1891. Mark stamped in relief, a potter.

1860 to 1899. Mark impressed on *biscuit*.

1900 to 1904. Mark in green to indicate year of manufacture.

1900 to 1904. Mark impressed on *biscuit*.

1900 to 1902. Mark in red to indicate year of decoration.

1900 to 1902. Mark in red to indicate year of gilding.

1900. Mark used for large decorated specimens.

Mark in red to indicate year of decoration.

Mark in red to indicate year of gilding.

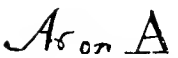
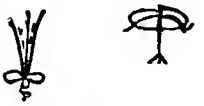
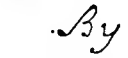
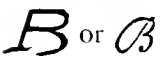
1893 to 1904. Marks used for specimens made for presentation to ministers, ambassadors, or legations.

TABLE OF MARKS AND MONOGRAMS

OF

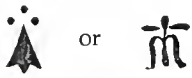
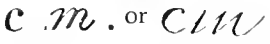
PAINTERS, DECORATORS, AND GILDERS OF THE ROYAL MANUFACTORY OF SEVRES,

FROM 1753 TO 1800.

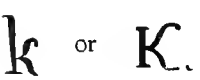
Marks.	*Names of Painters.*	*Subjects and Dates.*
	ALONCLE . . .	Birds, flowers, and emblems. Born 1734, entered 1758, 2nd class.
	ANTEAUME . . .	Landscapes and animals. Born 1727, entered 1754.
	ARMAND, Pierre-Louis Philippe	Birds, flowers, &c. Entered 1746, worked at home after 1785.
	ASSELIN	Portraits, miniatures. Entered 1764.
	AUBERT	Flowers. Entered 1754.
	BAILLY	Flowers. Born 1720, entered 1745, left 1793.
	BARRE	Detached bouquets. Before 1800.
	BARDET	Flowers. Born 1732, entered 1751.
	BARRAT	Garlands, bouquets. Entered 1769, 1st class.
	BAUDOUIN . . .	Ornaments, friezes. Born 1724, entered 1750, gilder 2nd class.
	BECQUET . . .	Flowers. Born 1714.

Marks.	*Names of Painters.*	*Subjects and Dates.*
6.	BERTRAND . . .	Detached bouquets. 1750 to 1800.
	BIENFAIT . . .	Gilding. Born 1735, painter 1755, gilder 1759.
T	BINET	Detached bouquets. Born 1731, entered 1750.
Sc	BINET, M^dme^, *née* Sophie CHANOU	Garlands, bouquets.
	BOUCHER . . .	Flowers, wreaths. Born 1725, entered 1754.
	BOUCHET, Jean .	Landscapes, animals, and painter in gold (1793). Born 1720, entered 1757.
B	BOUCOT	Birds and flowers.
Pb or P B.	BOUCOT, P. . . .	Flowers, garlands, and arabesques. 1785–1791.
Y.	BOUILLAT . . .	Flowers, landscapes. 1800–1811.
R.B.	BOUILLAT, RACHEL, afterwards M^dme^ MAQUERET	Detached bouquets.
B.	BOULANGER . .	Detached bouquets. Entered 1779, 1st class gilder.
$	BOULANGER, jun. .	Children, rustic subjects. 1770–1781.
Bx	BOURDOIS . . .	Sculptor. 1773–1774.
B	BRACHARD . . .	Modeller. Entered 1754 1780 sculptor, 2nd class.
Bn.	BULIDON . . .	Detached bouquets. 2nd class. 1763–1792.
m.b or MB	BUNEL, M^dme^, *née* BUTEUX, Manon	Detached bouquets.

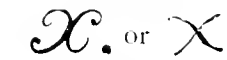
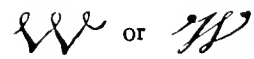
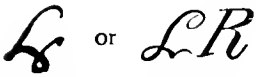
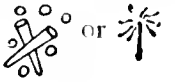
Marks.	*Names of Painters.*	*Subjects and Dates.*
	BUTEUX, sen. . .	Cupids, flowers, emblems, &c., *en camaïeu*. Born 1721, entered 1759.
	BUTEUX, apprentice	Entered 1779.
	BUTEUX, eld. son .	Detached bouquets, &c. 1760, 2nd class.
	BUTEUX, yr. son .	Pastorals, children, &c. Entered 1759, 2nd class.
	CAPELLE	Various friezes. Born 1722, entered 1749.
	CARDIN	Detached bouquets. Entered 1749, chief painter, 1793.
	CARRIER or CARRIÉ	Flowers. Born 1734, entered 1752.
	CASTEL	Landscapes, hunting subjects, birds, &c. Entered 1771.
	CATON	Pastorals, children, portraits. Born 1727, worked 1747–1793.
	CATRICE	Detached bouquets and flowers. Before 1800.
	CHABRY	Miniatures, pastorals. 1763–1793.
	CHANOU, Sophie, afterwards M^dme^ BINET	Garlands, bouquets.
	CHANOU, Jean Baptiste	Entered 1779, pensioned 1825.
	CHAPUIS, sen. . .	Flowers, birds. 1756.
	CHAPUIS, jun. . .	Detached bouquets.
	CHAUVAUX, sen. .	Gilding. Born 1731, worked 1752–1793, 1st class.

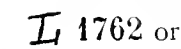
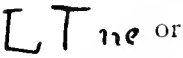
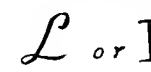
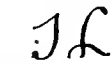
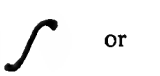
Marks.	*Names of Painters.*	*Subjects and Dates.*
	CHAUVAUX, jun. .	Gilding and bouquets. 1773.
	CHEVALIER . . .	Flowers, bouquets. Born 1729, entered 1755.
	CHOISY, DE . . .	Flowers, arabesques. Born 1748, worked 1770–1825.
	CHULOT	Emblems, flowers, and arabesques. 1755–1793.
	COMMELIN . . .	Garlands, bouquets. 1765–1793.
	CORNAILLE . . .	Flowers, bouquets. 1755–1793.

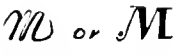
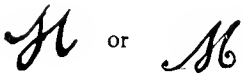
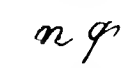
COTEAU of Geneva was one of the artists who decorated the *jewelled Sèvres*; he was an enameller, and his beautiful enamelled borders are much prized.

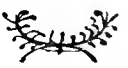
	COUTURIER . . .	Gilding. About 1783.
	DIEU	Chinese subjects, flowers, gilding. Worked 1780–1790.
	DODIN	Figures, various subjects, portraits. Born 1734, entered before 1754. 1793.
	DRAND	Chinese subjects, gilding. Formerly at Chantilly. About 1761.
	DUBOIS	Flowers and garlands. 1756–1757.
	DUROSEY, Julia .	Flowers, friezes, &c.
	DUROSEY, Soph., afterwards M^dme^ NOUAILHER	Detached bouquets about 1780.
	DUSOLLE . . .	Detached bouquets. Before 1800.

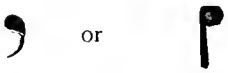
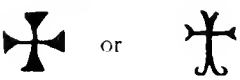
Marks.	*Names of Painters.*	*Subjects and Dates.*
D T.	DUTANDA . . .	Bouquets, garlands. 1773–1793.
	EVANS	Birds, butterflies, and landscapes. Born 1733, worked 1752–1793.
	FALCONET . . .	Head of School of Sculpture, 1757–1766; died 1791.
	FERNEX, Jean Baptiste de	Modeller and sculptor, 1756.
F	FALOT	Arabesques, birds, butterflies. 1764–1780.
	FONTAINE . . .	Emblems, miniatures. Born 1735, worked 1752–1790.
	FONTELLIAU . .	Gilding. 1753.
Y	FOURÉ	Flowers, bouquets. Before 1748.
	FRITSCH	Figures, children. 1763–1765.
f z or f. x.	FUMEZ	Flowers, arabesques, &c. 1776–1793, 3rd class.
	GAUTHIER . . .	Landscapes, animals. 1787–1791.
G	GENEST	Figures, &c. 1752–1780.
	GENIN	Figures, genre subjects. Entered 1756, left 1758.
G d.	GÉRARD	Pastorals, miniatures. Entered 1771, pensioned 1825.
G. t or G t	GÉRARD, Madame, *née* Vautrin	Flowers. About 1792.

Marks.	*Names of Painters.*	*Subjects and Dates.*
	GIRARD	Arabesques, Chinese subjects. 1771–1825.
	GOMERY	Birds. Born 1736, entered 1756.
	GREMONT . . .	Garlands, bouquets. Entered 1769.
	GRISON	Gilding. Entered 1749.
	HENRION . . .	Garlands, bouquets. Entered 1768.
	HÉRICOURT . . .	Garlands, bouquets. Born 1740, gilder 1755.
	HILKEN	Figures, subjects, &c. Before 1800.
	HOURY	Flowers. Born 1725, entered 1747.
	HUNY	Flowers. Before 1800.
	JOYAU	Detached bouquets. Before 1800.
	JUBIN	Gilding. Before 1800.
	LA ROCHE . . .	Bouquets, medallions, emblems. Entered 1758.
	LÉANDRE . . .	Pastoral subjects. Before 1800.
	LE BEL, sen. . .	Figures and flowers.
	LE BEL, jun. . .	Garlands, bouquets. Entered 1765, gilder 1793.

Marks.	*Names of Painters.*	*Subjects and Date.*
	LECOT	Chinese subjects and birds. Entered 1763, gilder 1780.
	LEDOUX	Landscapes and birds. Formerly at Chantilly. Born 1735, entered 1758.
	LE GUAY, Etienne-Henri	Gilding. Entered 1749, gilder 1751.
	LE GUAY, Pierre-André	Miniatures, children, trophies, Chinese subjects. Entered 1772 or 1774.
	LE RICHE, Joseph .	Noted sculptor. Born 1739, worked 1780.
	LE TOURNEUR . .	Sculptor. 1762.
	LE TROUNE . .	Sculptor. Entered 1753.
	LEVÉ, père . . .	Flowers, birds, and arabesques. Born 1731, entered 1754, gilder 1793.
	LEVÉ, Felix . .	Flowers, Chinese subjects. Before 1800.
	LIANCE	Sculptor. Entered 1769.
	MAQUERET, M^dme^, *née* Rachel BOUILLAT	Flowers. Before 1800.
	MASSY	Flowers and emblems. Entered 1779.
	MÉRAULT, sen. . .	Various friezes. Entered 1754.
	MÉRAULT, jun. . .	Bouquets, garlands, worked 1759–1780, gilder.

Marks.	*Names of Painters.*	*Subjects and Dates.*
	MICAUD	Flowers, bouquets, medallions, birds, and animals. 1st class. Entered 1757.
	MICHEL	Detached bouquets. Before 1800.
	MOIRON	Flowers, bouquets. 1790–1791.
	MONGENOT . . .	Flowers, bouquets. Born 1724, worked 1754–1759.
	MORIN	Marine and military subjects. Born 1733, worked 1754–1780.
	MUTEL	Landscapes. Born 1736, entered 1754.
	NIQUET	Detached bouquets. Entered 1764.
	NOEL	Flowers, ornaments. Born 1735, worked 1755–1800.
	NOUAILHER, M^dme^, *née* Sophie DUROSEY	Flowers. Worked 1780.
	PAJOU	Figures. Entered 1750.
	PARPETTE, Philippe	Flowers. Born 1738, entered 1755. 1st class.
	PARPETTE, Mlle Louison	Flowers, garlands. Before 1800.
	PERROTTIN . . .	Sculptor. Entered 1760.
	PETIT	Flowers. Born 1724, worked 1756.
	PFEIFFER . . .	Detached bouquets. Worked 1793.

Marks.	*Names of Painters.*	*Subjects and Dates.*
PH	PHILIPPINE the elder	Children, *genre* subjects. Entered 1779.
p.ª or *p.*	PIERRE, sen. . .	Flowers, bouquets. Before 1800.
P7 or *p7.*	PIERRE, jun. . .	Bouquets, garlands. Entered 1760. 1st class.
S.j.	PITHOU, sen. . .	Portraits, historical subjects. 1772 1793.
S.t	PITHOU, jun. . .	Figures, ornaments, flowers. 1749–1793.
or	POUILLOT . . .	Detached bouquets. Entered 1777.
HP.	PRÉVOST . . .	Gilding. Entered 1754, gilder 1759. 1st class.
	RAUX	Detached bouquets. Before 1800.
XX	ROCHER	Figures. Born 1729, entered 1758.
	ROSSET	Landscapes. Born 1735, worked 1759–1793.
RL	ROUSSEL	Detached bouquets. Before 1800.
S.h.	SCHRADRE . . .	Birds, landscapes. 1st class. About 1785.
S S.p.	SINSSON, père . .	Flowers. Entered 1795.
or 	SINSSON	Flowers, groups, and garlands. Entered 1773, at Sèvaux 1771 ; very good.
or	SIOUX	Bouquets, garlands. Born 1716, entered 1752.
0	SIOUX, jun. . . .	Flowers and garlands, *en camaïeu*. Entered 1752.

Marks.	*Names of Painters.*	*Subjects and Dates.*
	TABARY	Birds, &c. Born 1711, entered 1754.
	TAILLANDIER . .	Bouquets, garlands. Born 1737, worked 1753–1790.
	TANDART . . .	Bouquets, garlands. Born 1736, entered 1755.
	TARDI	Bouquets, garlands. Born 1733, entered 1757.
TAINAY	TAINAY	Enameller and painter. Inventor of ground colours, one of the early Vincennes artists. About 1745–1754.
	THÉODORE . . .	Gilding. Before 1800.
 or	THEVENET, sen. .	Flowers, medallions, groups. Born 1708, entered 1741.
	THEVENET, jun. .	Ornaments, friezes. Born 1737, entered 1752.
	VANDÉ	Gilding, flowers. Born 1727, gilder 1755.
	VAUTRIN, afterwards Madame GÉRARD	Bouquets, friezes. About 1792.
	VAVASSEUR . . .	Arabesques. Born 1731, entered 1753.
or	VIEILLARD . . .	Emblems, ornaments. Born 1718, entered 1752, good.
2000	VINCENT	Gilding. 1752 1790.
+ or  or	XROWET . . .	Landscapes, and inventor of Rose du Barri ground colour. Born 1736, entered 1750.
	YVERNEL . . .	Landscapes, birds. Born 1713, entered 1750.

Marks of Painters on Sèvres porcelain hitherto not identified.

A description of the specimens on which these marks have been found is given in the large edition of *Chaffers*.

LF or LF Unknown. Cupids, &c. Before 1800.

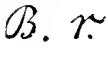
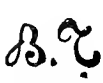
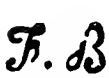
I.F. ts VB

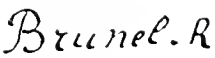
I.N.

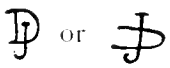
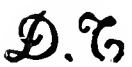
Y GI D

LATE PERIOD, 1800 TO ABOUT 1900.

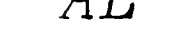
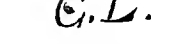
Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
J.A.	ANDRE, Jules	Landscapes	1843–69
AP	APOIL	Figures, subjects, &c.	1845–64
E.AP.	APOIL, Mdme	Figures	1864–94
A.	ARCHELAIS	Ornaments	1865–1902
P.A	AVISSE, Saul	Ornaments	1850 (about)
B	BALDISSERONI	Figure subjects	Previous to 1879
B	BALLANGER	Decorator	1902–4
B	BARBIN, F.	Ornaments	1824–39
AB	BARRÉ	Flowers. Chief of painters	1881

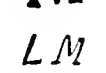
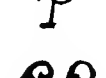
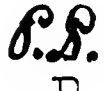
Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
	BARRIAT . .	Figures	1852–83
	BELET, Adolphe	Ornament	After 1800
	BELET, Emile .	Flowers and birds	Previous to 1900
	BELET, Louis .	Ornaments	After 1800
	BÉRANGER, A..	Figures	1810–46
	BIENVILLE, H.	Ornaments	1877–1904
	BLANCHARD, Louis	Gilder and decorator	1849–80
	BLANCHARD, Alex.	Ornaments. Modeller and decorator	1878–1901
	BOCQUET . .	Decorator	1902–4
	BOITEL . . .	Gilding	After 1798
	BONNUIT . .	Decorations	1858–94
	BOULLEMEIR, A.	Gilding	Previous to 1842
	BOULLEMIER, sen.	Gilding	1807–38
	BOULLEMIER, jun.	Gilding	1813–55
	BRECY, Paul .	Ornament	1880–1904

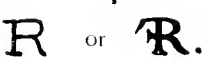
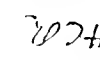
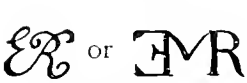
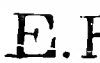
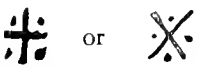
Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
	BRUNET-ROCQUES, Antoine	Figure subjects	1863–83
	BUTEUX, apprentice	Flowers	About 1779
	CABAU . . .	Flowers	1847–84
	CAPRONNIER .	Gilding	About 1814
	CELOS, Jules F.	Decorations and modelling (*pâte sur pâte*)	1865–94
	CHARPENTIER .	Gilding and decoration	1854–70
	CHARRIN, Mlle Fanny	Figures, subjects, portraits	After 1800
	CONSTANT . .	Gilding	1804–15
	CONSTANTIN .	Figures	1813–45
	COURSAJET . .		Previous to 1886
	DAMMOUSE . .	Figures and ornaments (*pâte sur pâte*)	1862–80
	DAVID, Alex. .	Decorations, also gilding	1850–82
	DAVIGNON . .	Landscapes and figures	1807–12
	DELAFOSSE .	Figures	1805–15
	DERICHSWEILER	Decorations	1858–88
	DESPERAIS . .	Ornaments	1704–1822
	DEUTSCH . .	Gilder	1805–17

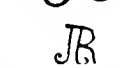
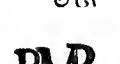
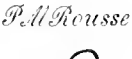
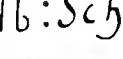
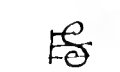
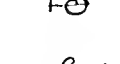
Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
C D	DEVELLY, C.	Landscapes and figures	1813–48
	DEVICQ	Figure subjects	1880–1904
D.I.	DIDIER	Ornaments	1819–48
	DOAT	Sculptor	1877–1904
	DROUET	Flowers and gilding	About 1800
	DROUET, Emile	Figures and decorations	1879–1904
	DUCLUSEAU, M^dme^	Figures, subjects, portraits	1807–48
	DUROSEY	Gilding; chief of gilders	About 1802–30
	EAUBONNE, d'	Decorator	About 1904
	ESCALLIER, M^dme^, *née* LOYERAT	Flowers	1874–88
HF	FARAGUET, M^dme^	Figures, subjects, &c.	1856–70
	FICQUENET	Flowers and ornaments (*pâte sur pâte*)	1864–81
	FONTAINE	Flowers	1827–57
A. F. or	FOURNIER	Decorator	1878–1904
	FRAGONARD	Figures, *genre*, &c.	1847–69

Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
	FROMENT, Eugène	Figure subjects	1853–84
	GANEAU, jun. .	Gilding	After 1800
	GEBLEUX, Gustave	Ornaments	1883–1903
	GELY . . .	Ornaments	1851–88
	GEORGET . .	Figures, portraits	1802–23
	GOBERT . . .	Figures (*pâte sur pâte*)	1849–84
	GODDÉ, A. J. .	Gilder, decorator, and enameller in relief	1861–83
	GODIN . . .	Gilding	1792–1831
	GOUPIL . . .	Figures	1860–79
	GUILLEMAIN .	Decorations	About 1872
	HALLION, Eugène	Landscapes	About 1870
	HALLION, François	Gilding, decorations	1866–77
	HUARD . . .	Ornaments	1811–46
	HUMBERT . .	Figures	About 1802
	JARDEL . . .	Decorator	1886–1904
	JULIENNE, Alexis E. .	Renaissance ornaments	1837–48

Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
	LAMBERT . .	Flowers and ornaments	1864–90
	LANGLACÉ . .	Landscapes	1807–44
	LANGLOIS, Michael N.	Landscapes	1847–72
	LASSERE . .	Decorator	1896–1904
	LATACHE . .	Gilding	1870–79
	LE BEL, Nicholas	Landscapes	About 1823
	LEGAY . . .	Ornaments (*pâte sur pâte*)	1866–84
	LÉGER . . .	Decorator	1902–4
	LEGRAND . .	Gilding	1780–1800
	LE GUAY, Et. Ch.	Figures, portraits	1780–1840
	LEROY, Eugène	Gilding	1864–88
	LIGUÉ, Denis .	Decorator	1881–1904
	LUCAS, Charles	Decorator and modeller	1877–1904
	MARTINET . .	Flowers	1861–79
	MAUGENDRE, Chas. E.	Sculptor	1880–86
	MAUSSION, Mlle de	Figures	1860–70
	MÉRIGOT, F. .	Flowers and decorations	1848–84

Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
	MEYER, Alfred	Figures, &c.	1863–71
	MICAUD . . .	Gilding	1792–1834
	MILET, Optat .	Decorations on faience and paste	1862–76
	MIMART . . .	Decorator	1884–1904
	MOREAU . .	Gilding	About 1809–15
	MOREAU, son		1838–71
	MORIN . . .	Gilder	1888–1904
	MORIOT . . .	Figures, &c.	1830–52
	MORIOT, M^dlle^ .	Figure subjects	After 1800
	OUINT, Charles	Decorator	1879–82
	PAILLET, Fernand	Figures and ornaments	1879–88
	PARPETTE, Mlle	Flowers	1791–1825
	PELUCHE . .	Decorator	1880–1904
	PHILIPPINE .	Flowers and ornaments	1785–1840
	PIHAN . . .	Ornament	1888–1904
	PLINE . . .	Painter and gilder	1867–70
	PORCHON . .	Ornament	After 1800

Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
	POUPART, A. .	Landscapes	1815–48
	QUENNOY . .	Decorator	About 1902
	REGNIER, Joseph Ferdinand	Figure subjects	1836–70
	REGNIER, Hyacinthe	Figures, &c.	1825–63
	REJOUX, Emile	Decorations	1862–90
	RENARD, Emile	Decorations	1846–82
	RENARD, Henri	Landscape	About 1881
	RICHARD, Emile	Flowers	1867–1900
	RICHARD, Eugène	Flowers	1838–72
	RICHARD, François	Decorations	1833–78
	RICHARD, Nicholas Joseph	Decorations	1830–70
	RICHARD, Léon	Painter	1902–4
	RICHARD, PAUL	Gilding	1849–81
	RIOCREUX, Isidore	Landscapes, country scenes	1847–49
	RIOCREUX, Désiré-Denis	Flowers	1807–72

Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
	ROBERT, Pierre	Landscapes	1815–32
	ROBERT, M^dme^	Flowers and landscapes	After 1800
	ROBERT, Jean François	Landscapes	1806–43
	ROGER, Thomas J.	Modeller of ornaments	About 1862
 or *P.M. Roussel*	ROUSSEL . .	Figures	1842–72
	SANDOZ, Alphonse	Sculptor	1881–1904
	SCHILT, François P. A.	Figures and portraits	1847–80
	SCHILT, Louis Pierre	Flowers	1818–55
	SIEFFERT, Louis E.	Figures and *genre* subjects	1882–88
	SIMARD, Eugène A.	Painter	1880–1904
	SINSSON, Denier	Flowers	1795–1845
	SOLON, Louis Marc [1]	Figures and ornaments	1862–70
	Left in 1870 to join Mintons.		
	SWEBACH . .	Landscapes and figures	1803–14
	TRAGER, Jules .	Flowers, birds, ancient style	1867–70

[1] Louis Marc Solon executed work for the "trade" in Paris before he joined the Sèvres factory, and this "outside" work is signed MILES, a word made up of his initials.

Marks.	*Names of Painters.*	*Subjects.*	*Time of Work.*
H	TRAGER, Henri	Painter	1887–1904
T	TRAGER, Louis	Painter	1888–1904
Tr:	TRISTAN, Etienne Joseph	Painter and gilder	1837–82
T.	TROYON . . .	Ornamentsandgilding	1802–17
J-U	ULRICH . . .	Painter	1889–1904
V	VIGNOT . . .	Ornaments	1882–1904
W	WALTER . .	Flowers	1867–70
WV	WERDINGER, Pierre	Apprentice gilder	About 1810–17

SHELTON (see NEW HALL).

SHERZHEIM, WÜRTEMBERG.

A faience factory was established in this village, which is close to Ellwangen in Würtemberg, in 1752, by Johann Baptist Bux, and the arrow-like mark represents the three leaves of the box shrub (Rux in German). There are specimens in the Hamburg Museum, which is rich in examples of these minor German *fabriques*.

SIENA (see MAJOLICA).

SITZERODE (see KLOSTER WEILSDORF).

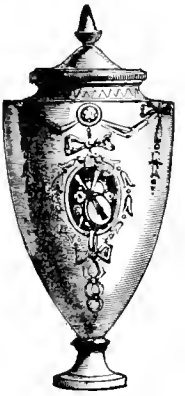
SLIP-DECORATED WARE (see TOFT WARE).

SOUTHALL (see MARTIN WARE).

SPAIN (see notes on HISPANO-MORESCO POTTERY in Chapter II.).

SPODE.

Josiah Spode was born in 1733, and after serving an apprenticeship to Thomas Whieldon, sometime partner of Josiah Wedgwood (see WEDGWOOD), started in business on his own account. He introduced transfer-printing into Stoke in 1784, and used the process largely in producing the old "willow pattern," and other Oriental designs. He copied many of Wedgwood's designs, including his jasper ware, also the "cane ware" of Turner and the patterns of other contemporary potters. He died in 1797, and was succeeded by his son, who



COPELAND, LATE SPODE.

Classical-form Vase. Classical-form Ewer.

commenced to make porcelain, in addition to pottery, in 1800. Five years later he invented an opaque porcelain, or ironstone china, a production with which his name has become identified. William Copeland afterwards became a partner in the firm, having previously been its London agent. Under his management a very large business was carried on in the metropolis at a warehouse in Fore Street, Cripplegate, and subsequently in Bond Street. William Copeland's son, afterwards Lord Mayor of London in 1835–36, purchased the whole concern in 1833. In 1843 the firm was Copeland & Garrett. In 1867 Mr. Copeland took into partnership his four sons. The London House (Bond Street) was given up by Messrs. Copeland in 1881,

and a depôt for the wholesale trade opened in Charterhouse Street, E.C.

The manufactures of the present firm may be divided into six classes: porcelain, ceramic statuary, ivory, majolica, ironstone, and earthenware.

The porcelain is soft, beautifully white, and has what is technically described as "a fine body and excellent glaze." The

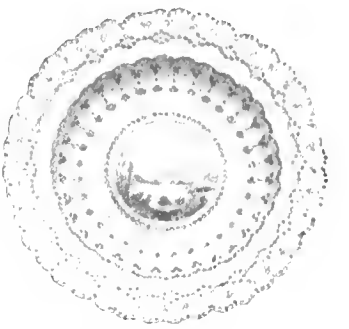
THE LAUNCH.

Specimen of Copeland's Parian or Ceramic Statuary.

best is that modelled after the Sèvres *pâte tendre* of the early period. In some specimens, when more than usual care has been bestowed upon the finish of the gilding, the similarity to Sèvres is very great, an effect assisted by the softness of the paste; the jewelling, however, is not so lustrous.

With regard to ceramic statuary, the composition of clays now commonly known as Parian was originated at Copeland's manufactory, being the invention of a Mr. Battam. Like Josiah

Wedgwood, who neglected to patent his celebrated Queen's ware, Messrs. Copeland & Garrett acted in a similarly unselfish or careless manner, and the manufacture of this peculiar kind of porcelain was speedily followed by other firms. At the close of an art exhibition at South Kensington in 1871 a lively controversy arose, which we believe was ultimately decided in Copeland's favour. Mr. Gibson, R.A., who has designed many of the subjects carried out in this "porcelain statuary," declared this material to be second only to marble for reproducing the sculptor's idea; and on account of its lustrous transparency it is considered by some people to be superior to its more opaque cousin "biscuit."



Specimen Plate of Copeland China, jewelled and turquoise ground, with finely painted landscape; in the collection of Mr. Charles Hardy.

A speciality of Copeland & Garrett's time was the manufacture of dolls' services; some of these are charming little miniature sets, and in great favour with collectors. These specimens are so small that the mark is generally omitted.

The fine earthenware called "ivory" is very agreeable both to sight and touch, resembling Wedgwood's "Queen's ware" in many respects, though more closely akin to porcelain; greater durability is also claimed for it.

Copeland's manufactures are now largely used for mural decoration of all kinds; the drawing and finish of the tiles, of which sometimes as many as fifty are required for a single panel, show great merit.

Earthenware is also manufactured very largely both for home and export trade.

The word "*Spode*" is frequently written in red in cursive letters.

Mark used 1847–50.

Present mark.

STAFFORDSHIRE POTTERY.

The different kinds of pottery produced at several *fabriques* in Staffordshire have been noticed under their respective headings, but there remains a type of Staffordshire pottery, specimens of which are generally unmarked, and which it is difficult to assign to any particular potter, except where there are models which can be identified with others marked by the makers. In *Staffordshire Pots and Potters* the brothers Rhead have given a fairly complete list of those Staffordshire potters who are known to have made figures, Toby jugs, and groups, and the following is taken from their book:—

RALPH WOOD (FATHER AND SON), ENOCH WOOD, AARON WOOD, J. WEDGWOOD, WHIELDON, VOYEZ, J. NEALE & CO., LAKIN & POOLE, WOOD & CALDWELL, TURNER & CO., WALTON, R. WILSON, Bott & Co., J. Lockett, Barker, Sutton & Till, Edge & Garrett, J. Dale.

The names printed in capitals are well known, and there are notices of their work in the alphabetical list of makers in this chapter. Two of the best collections of old Staffordshire *signed* figures are probably those of Mr. Frank Falkner of Hillside, Bowdon, Cheshire, and Dr. Sidebotham, which until two or three years ago were on loan at the Salford Museum, Peel Park, but which are now in the Dublin National Museum.

For further information about many of these old Staffordshire potters the reader is recommended to refer to Messrs. Rhead's book mentioned above.

The groups and figures made by these potters, quaint in subject and generally excellent in colouring, form a type of ceramic treatment which we now recognise as "Staffordshire Pottery," and many collectors make very effective groupings of them. The subjects selected are frequently Biblical, such as the Four Evangelists, Elijah and the Ravens, or are of a humorous character like the Tithe Pig and many others. "Toby" beer-jugs of quaint characters were also a speciality of the eighteenth-century Staffordshire potters. Cows, sheep, deer, and dogs are also cleverly represented in a rough but effective manner.

The well-known group of "The Vicar and Moses" is by Ralph Wood, and "The Parson and Clerk," illustrated below, is attributed by Professor Church to his son, Aaron Wood. Both specimens are in the Victoria and Albert Museum. In some cases the subjects chosen, such as the "Tithe Pig" group, are earthenware imitations of Chelsea models. One of the best and most

Staffordshire Pottery Group of Parson and Clerk (Victoria and Albert Museum).

important of the Staffordshire figures is one 20 inches high representing Fortitude, and the author formerly possessed one of a lady standing at a tripod which was over 24 inches high, probably one of the largest ever made. Mr. E. Sheldon, Mr. H. Manfield, M.P., and Mrs. A. R. Macdonald, have good private collections of Staffordshire pottery, and there are a great many specimens in the British, and Victoria and Albert Museums, and

also in many provincial museums, among others those of Liverpool, Northampton, Nottingham, Taunton, Birmingham, the Wedgwood Institute, Stoke-on-Trent, Burslem, and a great many more. As some of the collections are lent by local collectors, they are not all permanent exhibits. When marked, specimens bear the names of some of the potters enumerated above. The work of J. Voyez is perhaps better recognised by his jugs and plaques than by groups and figures. The jugs are modelled in very high relief, and one in the Victoria and Albert Museum is signed and dated 1788. Voyez was at one time in the service of Josiah Wedgwood, but subsequently he worked for Palmer of Hanley. In 1773 he issued a catalogue of "Intaglios and Cameos after the most esteemed antiques, made by J. Voyez, Sculptor," and this pamphlet is now deposited in the Birmingham collection in the Old Library, Union Street.

John Walton of Burslem, whose name occurs on the previous page, deserves special notice. He made a great quantity of rustic figures, also sheep and cows in bowers of foliage, the figures of the four evangelists, and others. His work is crude but the colouring is effective. A peculiarity of Walton's figures is that one finds the names of the characters represented, stamped in relief, such as "Gardener," "Luke," "Falstaffe," while his name WALTON occurs in a scroll. Walton commenced business in 1790; his name appears in a directory of 1821, and he discontinued manufacturing about 1839.

Some confusion has been caused by there having been so many potters named Wood, more than one of them bearing the same Christian name, and a few words of explanation seem necessary. Ralph and Aaron Wood were the two sons of a miller of Burslem, and both worked as potters. The former made the rustic figures which have already been alluded to. Aaron was a modeller, and made moulds for other potters. He had two sons, William and Enoch. The elder was apprenticed to Josiah Wedgwood, and was so successful that at the end of his articles by a special arrangement he continued his service as a modeller at Etruria. Enoch the younger son, was apprentice to Henry Palmer of Hanley, and subsequently set up in business at Burslem as a maker of cream-coloured, black basalt, and jasper wares, and of portrait busts which have become famous. Two favourite subjects were the Rev. George Whitfield and the Rev. John Wesley, and in the collection of Mr. Percy Fitzgerald, dispersed a few years ago, there were two of these, each signed at the back with

the name of the subject, date of death, and the words "Enoch Wood, Sculp. Burslem." The two dates of the decease of these worthy pastors, 1770 and 1791, give us the time when Enoch Wood was doing some of his best work. Mr. William Burton says that Enoch Wood was in partnership for some time with his cousin Ralph, who was, of course, the son of the maker of "The Vicar and Moses" and other humorous groups, and he quotes from a directory of 1786 where both names are entered as of Burslem. Ralph Wood the elder was born in 1716 and died in 1772; among other models attributed to him are the Haymakers, Sportsman and Bagpiper, "Old Age" represented by a beggar leaning on stick and crutch (see full page illustration), some Toby Fillpots, figure of Charity on a rocky base uncoloured, and Hudibras on horseback. When his figures are marked they are impressed R. WOOD, as distinguished from the mark of his son, which is RA WOOD, BURSLEM.

The Falkner collection of pottery figures already mentioned contains a great many specimens marked by their makers, and amongst these the following may be noted as of especial interest since they help us to identify unmarked figures with makers:—

Vicar and Moses, stamped RA WOOD, BURSLEM. This proves that the son made this group as well as his father.

Bust of Shakespeare stamped WEDGWOOD.

Figure of a lion, right paw resting on globe, stamped WEDGWOOD. This model was made by several other potters.

Eight figures of chessmen, jasper ware, stamped WEDGWOOD.

Figure of St. Sebastian stamped ENOCH WOOD.

Pair of Tritons as Candlesticks, stamped WOOD AND CALDWELL.

Group of St. George and Dragon, stamped WOOD AND CALDWELL.

Figure of Britannia seated on a rocky base, helmet, breastplate, and shield silver lustred, stamped WOOD AND CALDWELL, BURSLEM.

Figure of Quin as Falstaff, stamped WOOD AND CALDWELL.

Bust of the Duke of Wellington, stamped WOOD AND CALDWELL.

Bust of the Rev. George Whitfield, companion to the Bust of Wesley, marked ENOCH WOOD, sculp. Burslem.

Figure of a lion in white on solid blue jasper base, impressed ENOCH WOOD, sculpsit.

Female figure, classical design, hands upraised, holding water

vase as a candleholder, mounted on round plinth, black basaltes, impressed TURNER.

Satyr head, mask cup, black basalte, impressed TURNER.

Group of figures round trunk of a tree formed as jug, inscribed J. VOYEZ 1788.

Figure of a sheep, lamb in foreground. Scroll at back impressed WALTON.

Figure of a girl standing on an irregular base, dove in hand, marked on a raised riband WALTON.

Pair of figures, boy and girl, each holding a basket of fruit, standing on irregular bases. Same mark.

Pair of figures, boy embracing dog, girl embracing lamb, tree background, irregular bases. Same mark.

Toby jug, old man seated holding on his knee with both hands jug of foaming ale. Copied from Ralph Wood Model. Same mark.

Figure of lion couchant, crowned, tree background. Same mark.

Royal Arms of George III., with supporters decorated in heraldic colours. Same mark.

Two figures of a girl with watering can, tree background. Same mark.

Group of boy standing, with dog at foot, girl seated with a lamb in her lap, three sheep below, tree background. Same mark.

Pair of figures of gardeners, lettered in front "Gardeners," impressed SALT.

Figure of a girl standing on irregular base embracing a lamb, tree background, lettered in front "Shepherdess," impressed SALT.

Pair of figures, sheep and ram, with lamb in foreground, on rocky bases, tree background. Scroll at back impressed SALT.

Figure of a boy, lettered in front "Fire." Same mark.

NOTE.—This potter was Ralph Salt, who worked at Hanley from 1812 to 1840, and was a maker of somewhat inferior Staffordshire pottery cottage figures. His work is of similar quality to that of Walton. He died in 1846, and was succeeded by his son, Charles Salt.

Figure of Diana, partly draped, left hand holding bow, standing on square pedestal, height 5 inches, impressed mark NEALE AND CO.

Toby jug, old man seated holding foaming jug of ale. Same mark.

Figure of a boy, partly draped, holding basket of flowers strongly coloured, height $5\frac{1}{4}$ inches, raised tablet at back impressed EDGE AND GROCOTT.

Figure of a boy with nest in left hand and bird in right, height $6\frac{1}{4}$ inches. Same mark.

These makers are included in Rheads' list, but these figures are the only ones known to the author as marked with their name.

Group, the Assassination of Marat by Charlotte Corday, mark impressed under the base LAKIN AND POOLE.

The group has an inscription with CORDÉ (*sic*); and the date of the tragedy, 1793, probably gives us that of this group.

Figure of a girl supporting creel with left hand, and holding up skirt, in which are two fish, with her right hand, front lettered "Water," height $6\frac{3}{4}$ inches, impressed at back, J. DALE, Burslem.

Bust of Wesley on panelled pedestal. Same mark.

Bust of William Clowes in black coat, impressed on a white tablet in front "William Clowes, Primitive Methodist Preacher," marked at back in transfer B.S. and T., Burslem.

NOTE.—This is the mark of Barker, Sutton and Till mentioned in the Rheads' list.

James Caldwell was taken into partnership in 1790, and the firm was Wood & Caldwell until 1818. In that year Enoch purchased the Caldwell interest, and afterwards, having taken his three sons into partnership, the business was carried on as Enoch Wood & Sons, and there are specimens stamped with this title and the word "Burslem," together with a device like a spread eagle and a shield.

Enoch Wood died in 1840 at the advanced age of eighty-three, and the business was closed six years later.

A collection of specimens of his own and his partners' work was made by Enoch Wood, and Mr. Burton mentions that he sent 182 of the best examples to the King of Saxony in 1835, and these are still preserved in the Dresden Museum. It is unfortunate that the Enoch Wood collection was not catalogued and kept intact, but at his death it was dispersed by sale, and the specimens in our museums are chiefly from this source.

Bust of Wesley by Enoch Wood (signed), in Mr. Frank Falkner's collection.

In addition to Wesley and Whitfield, some of the other portraits attributed to Wood, or Wood & Caldwell, are the figure

of Falstaff and the busts of Alexander I. of Russia, Napoleon and Wellington, Nelson, Duncannon, the Duke of York, and other celebrities of the time.

Mythological personages and allegorical figures were also represented, and the author once had two figures of Newton and Chaucer signed "E. Wood."

Two other potters who made rustic figures were HALL and I. DALE. These two names are stamped on two figures of peasants in the collection of Major-General Astley Terry.

To the younger Ralph Wood Mr. Burton attributes the busts of Milton, Handel, and Washington. Some of these bear the signature impressed "Ra Wood," and although in some technical details they are better than the work of his father, they lack the bucolic humour which render the Tithe group and similar subjects fascinating to the collector of this characteristic English pottery.

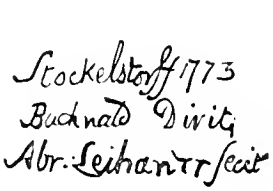
A full account of all these potters and their works will be found in Chaffers' *Marks and Monograms*, 13th edition.

There is a marked difference between the older and better quality of these Staffordshire figures and the ones which have been more recently made, which the collector should be careful to note. The coloured pigments which decorate the older pottery figures, Tobies and groups are *transparent*, while the modern colours are *opaque*. The modelling and figure-work generally of the work which was produced from about 1740 to 1780 is also superior to that which was made later.

STOCKELSDORF.

Herr Jännike gives these marks for faience made here. Buchwald was the director, while Leihamer was either the painter or the potter.

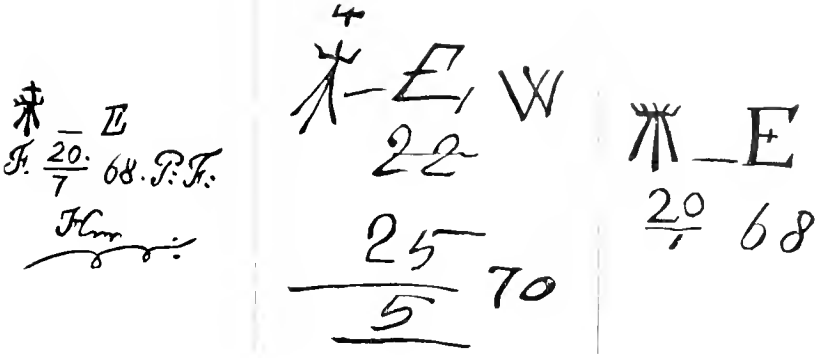
In the Hamburg Museum there are several specimens of this faience marked with an abbreviation of the name of the place, "*Stoff.*"



STOCKHOLM (SEE RÖRSTRAND).

STRALSUND.

A factory was established here about 1730 for the manufacture of faience. Some of the early directors are said to have come from Rörstrand and Marieberg, notably Ehrenreich, whose initial is frequently found as part of the mark. The curious device of three radiating lines under a crown is derived from the arms of the town (see also notices on MARIEBERG and RÖRSTRAND).

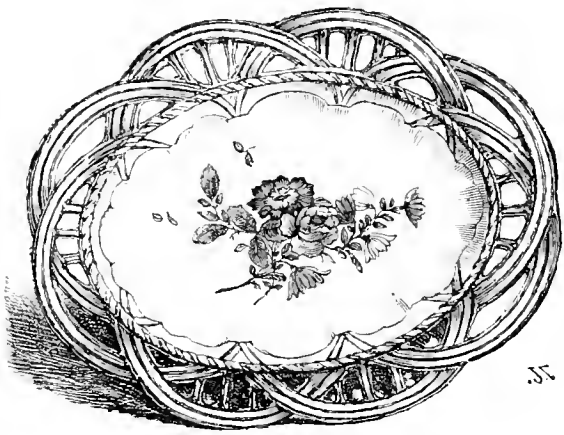


STRASBOURG.

Strasbourg is of particular interest to the collector of old porcelain, because it was the cradle of hard porcelain, so far as France was concerned, and Charles Francis Hannong, who was born in 1669, is considered to have been the first manufacturer. He had started faience works in 1709, but subsequently, with the assistance of a runaway workman from Meissen, turned his pottery works into a porcelain factory, which after his death in 1739 was carried on by his sons. Paul Antoine Hannong became sole owner in 1738, and with the assistance of Ringler, also one of the Meissen potters in its early days, attained considerable success.

When the Vincennes factory enjoyed royal protection, Hannong was prohibited from rivalry, and retired to Frankenthal, while his son still continued the manufacture of earthenware at Strasbourg.

The few specimens that exist of Strasbourg porcelain are very difficult to identify unless marked. It is hard paste, and the marks are always impressed or incised. The impressed H is



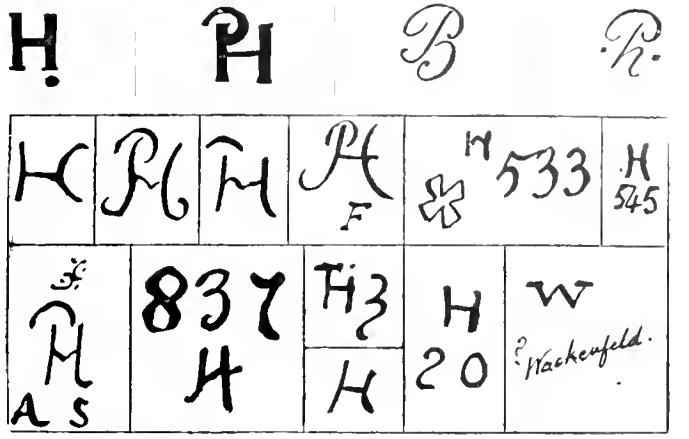
Basket-form Dish of Strasbourg faience.

Fountain of Strasbourg faience (Victoria and Albert Museum).

generally accompanied by certain letters and numbers which signify as under :—

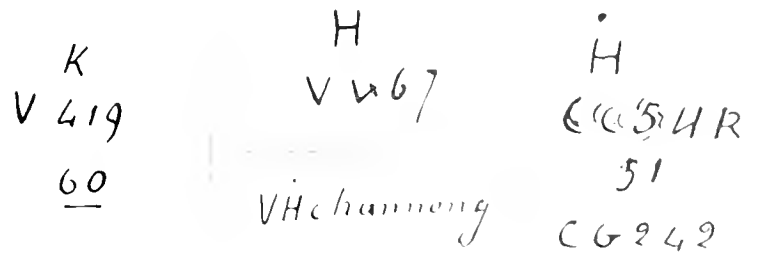
V for vase, F for figure, G for group, VC for plates, C or CC for cups.

The following marks are attributed to this *fabrique* by various experts, but some are doubtful :—



Hannong also made faience here, the manufacture of which was continued by his descendants until 1780. The above marks are the initials of the different members of the family.

The following additional marks on porcelain only, are given on the authority of MM. de Chavagnac et de Grollier :—



SUNDERLAND.

There were several potteries established near Sunderland, the earliest about 1775, and the most recent about the first quarter of the nineteenth century. There is very little to distinguish this pottery from that of Staffordshire, save that it is less carefully finished. The jugs and half pint, and pint cylindrical mugs which we see with ships and quaint legends or verses upon them, are generally recognised as Sunderland pottery, or that made at Newcastle-on-Tyne (see also NEWCASTLE). Sometimes a pinkish lustre colour has been introduced into the decoration. If specimens are marked, it is with the name of the potters, such as "DIXON & CO.," "PHILLIPS & CO.," "DAWSON," "SEWELL & DONKIN," "FELL," "FELL, NEWCASTLE."

SUSSEX (see RYE).

SWANSEA.

There appears to have been a pottery at Swansea, established in the year 1768, and this was extended under the direction of a Mr. Haynes in 1790 and its title changed to "The Cambrian Pottery." Mr. L. W. Dillwyn purchased these works in 1802. In the notice of the Nantgarw factory we have mentioned how upon seeing at those works some beautiful specimens of white porcelain, having a granulated fracture which he described as similar to "fine lump sugar," he made inquiries respecting its production.

This Nantgarw porcelain was being made by Billingsley, who had left the Worcester works without leave, assisted by Walker, who had also worked there and had married Billingsley's daughter. These men persuaded Mr. Dillwyn that the disasters in the kilns which attended so many of their experiments were due to the consequences of their small capital and limited plant, and Mr. Dillwyn was induced to build some china works at Swansea, where they could continue their experiments in the manufacture of this beautiful transparent body, with brilliant glaze, of which he had seen specimens. This change had not been made long, and the experiments seemed like succeeding, when Mr. Dillwyn received legal notice from Messrs. Flight & Barr of Worcester, that the two men Billingsley, *alias* Bailey or Beeley, and Walker, who were in his employ, were breaking their contract with the Worcester firm. Mr. Dillwyn dispensed with their services, and they left

SWANSEA WARE AND PORCELAIN.

Group of representative specimens fully described in notice of the Swansea factory.
In the collection of MR. ALEXANDER DUNCAN.

Swansea and returned to Nantgarw in 1817, where, after a brief attempt at carrying on business on their own account, they failed. Mr. Dillwyn still continued to make china, but the true secret possessed by Beeley was wanting, and he was not successful, and in the *Cambrian* of March 14, 1818, appeared an advertisement of the dissolution of his partnership with the Bevingtons, who had assisted him at the works.

The manufacture of porcelain was continued at Swansea after this; indeed Mr. Drane, who has paid a great deal of close attention to Swansea and Nantgarw china, states that the greater part of Swansea china which one finds now, is subsequent to the year 1818.

Swansea Coffee-can (Victoria and Albert Museum).

The quality of porcelain produced at Swansea varies considerably. There is first of all that made *before* Beeley's assistance was obtained, then that which, as already pointed out in the notice of the Nantgarw factory, is practically the same, and is the most beautiful of all English "bodies" or pastes, and again there is the production of the factory *after* Beeley's departure.

A peculiarity of some of this later porcelain is, that by transmitted light, it displays a pale sea-green tint, and therefore has been termed by collectors the "duck-egg green body."

Swansea porcelain was mostly decorated at the works, and the flower subjects by Beeley are skilfully painted and most artistic. Other artists were Pollard and Morris, pupils of his, Baxter for subjects and landscapes, Colclough for birds, Beddow for landscapes, and Weston Young for flowers; but the latter are generally stiff and mechanical, probably being copied from botanical book illustrations.

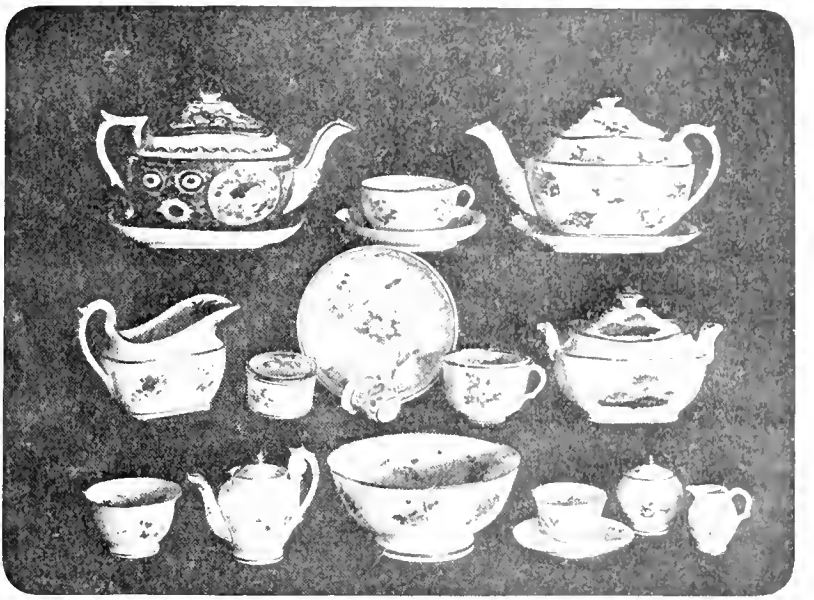
Mr. Alexander Duncan has supplied the author with photographs of some specimens in his collection, representative of the work of these different painters, and Mr. Drane has kindly written a description of these, which is here quoted, so that the reader may, if he wishes, become acquainted with some of the various styles of work executed at Swansea.

"The full-page illustration shows ten objects arranged in two

stages. On the upper stage is a cup after the manner of Wedgwood, a *ware* covered tureen on stem painted by Young in his botanical style, an oviform vase without cover painted by Thomas Pardoe, with a very effective group of flowers on a dark blue ground. This was made before 1814, and is marked 'Cambrian.' In the same collection there is a companion vase, painted by the same artist but showing progress in finish and drawing, while the gold 'marblings' on the blue ground are a great improvement in the appearance of the vase (see also CAMBRIAN). Between these three objects are, to the left of the tureen, a very elegant little ewer in its saucer exquisitely painted by Pollard, and on the right of the tureen is a spill vase painted by Pollard with the wild strawberry in his characteristic manner. On the lower stage, beginning on the left, is a cabinet cup and saucer of fine Swansea porcelain delicately painted, with a Cupid, by Baxter; next to this is a plate of Beeley's Swansea body *made in a Nantgarw mould*, with an embossed pattern on its border. In its centre is a group of garden flowers by Pollard; and next is a two-handled vase of elegant form, in its saucer, painted by Pollard with wild flowers in a different style of his work. On the right of this vase is a Nantgarw plate with a wreath of flowers occupying the whole of its bevelled edge, the centre being left blank. On the right of this is a Nantgarw cup and saucer painted by Billingsley. Here are represented all the chief painters, except Morris, on Nantgarw china and on Swansea china and ware, and the specimens of their work are so selected and represented that, by using a magnifying glass, some of the painters can be identified by their peculiarities."

Landscape subjects are attributed to a painter named Beddow, but they are of inferior execution. It is difficult to know what particular subjects one can ascribe to Baxter: we know that he published a book of drawings of Greek and antique figures in outline, but many other subjects have been found, signed by him, and he is said to have painted the landscapes on a fine service in the possession of Mr. Herbert Eccles of Neath. Mr. Robert Drane possesses a rather poorly painted plate of Chamberlain's Worcester signed and dated 1809, when he must have been quite young. Besides these recognised Swansea artists a great many pieces were decorated by amateur painters who bought or had given to them the china specimens in the white, painted them with flower subjects, and then had them fired. Some of those are signed "Elinor Bassett," a lady friend of Dillwyn's who is known to have painted several pieces.

The usual marks are "SWANSEA" printed in red letters or impressed in the paste, and a trident in red, the two marks occurring on some specimens. Mr. Turner, in his work already alluded to, gives other marks which he has seen on some specimens in the cabinets of local collectors, and in the Cardiff Museum, where, during the last twenty years, a large collection has been made, chiefly owing to the enthusiasm of Mr. Drane, a local amateur, who was given *carte blanche* by the Committee to make purchases for



Specimens of Swansea Porcelain, showing the forms of the ordinary domestic ware.
In the collection of Mr. Alexander Duncan.

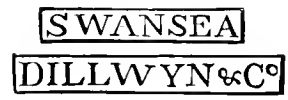
the Museum of such specimens as would serve to complete the collection. Mr. Alexander Duncan of Penarth, Mr. Graham Vivian, Mr. Herbert Eccles of Neath, and other local residents, have good private collections. The different marks seem to have been applied without rule or method, and Mr. Herbert W. Hughes possesses a service which has several of the marks. It may be observed that the trident mark is supposed to indicate a paste which was considered by its makers to be an improvement upon the softer kind which preceded it. This improvement, however, is from a manufacturer's point of view, and not from that of a

collector. It is more gritty on the surface, and if held up to a strong light will give one the effect of sodden snow. On the coarser qualities the light is less translucent, and there is a smoky tint observable in the paste. Amongst the marks are those of "Dillwyn & Co.," *Swansea*, in black, red, yellow, green, and puce; BEVINGTON & CO., SWANSEA.

The collector of Swansea and Nantgarw must be upon his guard against a particular form of imposition which it is difficult to detect. After the factory was discontinued some of the painters being settled in Swansea continued their means of livelihood by purchasing undecorated china from Coalport or some other factory and painting the same with flower subjects, and then having the pieces fired and finished. In such cases one finds the true work of a Swansea artist and a fairly white china as a background, but the paste must be closely studied, and a knowledge of the peculiar *moulds* of plates and of cups and saucers and vases in use at Swansea, will help us to determine the *origin* of the china.

SWANSEA.

Swansea.



Marks on Swansea China, impressed or painted, generally in red.

Swansea

(In green) on saucer.

Swansea

(In red) on cup.

These two marks are on cup and saucer of the *very finest* Swansea china; painted by Baxter.

Some of the *very best* Swansea china is marked in script letters (mostly in red, but also in other colours) after the style of the two marks given above.

SWANSEA

In red on tea-service and several plates.

SWANSEA

Mark in red.

SWANSEA

Impressed mark (very small type) on china plate.

Several specimens of *good* Swansea are marked in printed red letters after the style given above.

SWANSEA.

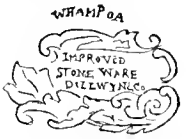
Impressed on fine china plate painted with flowers.

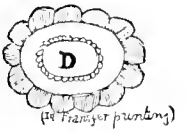
SWANSEA.

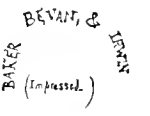
Impressed on very large china dinner dish painted in flowers.

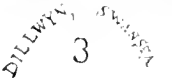
The marks with single and double trident are later but not common.

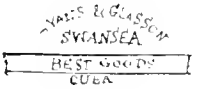
The following additional marks are taken from *The Ceramics of Swansea and Nantgarw*, by W. Turner, but they occur on Swansea *pottery* only and not upon the porcelain. The mark "Dillwyn's Etruscan ware" occurs on the black and red copies of the Greek and Roman vases, such as are in the British Museum. They are only of interest as being connected with Swansea ceramics. This ware was made about 1845.











SWITZERLAND.

Faience was made in the seventeenth and eighteenth centuries at several places in Switzerland, but they are not of much interest to the collector. Some further details will be found in Chaffers' *Marks and Monograms*, thirteenth edition, revised by the author.

For Swiss porcelain, see NYON, THOUNE, and ZÜRICH.

SYRIAN WARE (see TURKEY).

TALAVERA LAREYNA, NEAR TOLEDO.

This was the most celebrated *fabrique* of faience in Spain. It was noted as early as 1560, and reached its zenith in the seventeenth and eighteenth centuries. Since that time it has gradually declined. Various kinds of ware were made, some similar to Delft, others of a peculiar light greenish glaze ; others again are described as good imitations of Oriental china, esteemed everywhere for the qualities of colouring and glaze. No marks are known.

TANNOWA, BOHEMIA (see BOHEMIA).

TEINITZ, BOHEMIA.

A modern factory of high-class faience is carried on here by a potter named Welby. The designs and colouring are good, and the gilding excellent (see BOHEMIA).

TETTAU.

Tettau, an unimportant factory of the Thuringian group, and only of interest because the mark, a cursive T, has been hitherto unplaced on account of lack of information. Professor Hoffman in his Catalogue of the Munich Museum mentions a marked specimen in that collection, and Sir Augustus Franks gives it cautiously as probably one of the Thuringian factories.

THIROU, RUE (see PARIS).

THOOVT AND LABOUCHERE (see DELFT).

THOUNE, SWITERLAND.

There was here a *fabrique* of ware in the style of the old *Sgraffiato* or incised ware of which mention has been made in Chapter II. Specimens marked as in the margin are in the collection of Mr. Henry Grahame of the *Aberdeen Free Press*.

THURINGIA.

In the forest district of Thuringia, about a dozen factories of more or less importance, came into existence during the latter part of the eighteenth century, and several of them still continue to produce a large output, which supplies many German cities with domestic porcelain of fair quality, besides that which is exported.

The collector is concerned only with the specimens of earlier times, when ware of considerable artistic merit was manufactured, especially costumed groups and figures, which though lacking the grace and elegance of the best Meissen or Frankenthal modelling, possess characteristics which render them well worthy of acquisition.

Very little was known of the history of these factories until in 1909 an important work entitled *Alt Thüringer Porzellan*, by MM. Graul and Kurzwelly, was published. From the information thus available, the author is now able to correct many previous errors, to give a list of this group of factories in chronological order, and also to inform the reader of some of their individual characteristics, which will be found in the several notices on them in this chapter.

The cardinal distinction between these Thuringian factories and many other continental porcelain works, is that the former are as a rule conducted by merchants and potters, who have made the best of the materials at hand, and developed their business on commercial lines. The manufacture of the more artistic productions having resulted in loss, and that of the more ordinary domestic ware in profit, the former was gradually discontinued, while the making of table ware developed into a considerable trade.

Such factories as Fürstenburg, Fulda, Frankenthal, Höchst, and a host of others of similar character, to say nothing of the important factories of Sèvres and Meissen, were established as the pet hobby of some reigning King, Grand Duke, Prince, or nobleman, and after succeeding so long as they were subsidised, gradually faded away because they were not run upon a commercial basis. The charming specimens of Ménecy or Höchst, of Chantilly or of Frankenthal, are rightly prized by the collector because the conditions favourable to the production of such delightful ceramic bijoux will probably never recur.

The leading spirit in the enterprise which commenced at Gotha and afterwards spread to Volkstedt, Veilsdorf, Limbach,

and the other places where porcelain was made in this Thuringian district, was Gotthelf Greiner, who was assisted by a chemist named Mackeleid. Greiner was originally a glassblower, but developed into a potter, and he and his sons and grandsons gradually acquired a dominant interest in the majority of these factories. He was born in 1732, and the period of his chief activity would appear to be from about 1760 until his death at an advanced age.

The following are the Thuringian porcelain factories: 1, Volkstedt; 2, Kloster-Veilsdorf; 3, Gotha; 4, Wallendorf; 5, Gera; 6, Limbach; 7, Ilmenau; 8, Grosbreitenbach; 9, Rauenstein. Some smaller efforts were made at Katzhütte, Tettau, and Schney, but only in the case of Tettau did they survive the initial stages. *See separate notices of the above in their alphabetical order in this chapter.*

TOFT WARE.

One of the earliest of the known Staffordshire potters who flourished in the latter half of the seventeenth century was Thomas Toft. Ralph Toft was another successful potter about the same period. This ware was decorated in slip, and belongs to a class of early English pottery, called "slip-decorated ware." It was made in Staffordshire in Kent (see WROTHAM), and also in Cheshire and Derbyshire; the earliest known dated specimen being 1612 and the latest 1710, both pieces of Wrotham make.

THOMAS TOFT

RALPH TOFT 1677

1670.

The best reference work on this characteristic old English ware known to the writer is one entitled *Examples of Early English Pottery Named, Dated, and Described*, by John Eliot Hodgkin, F.S.A., and Edith Hodgkin, which was published a few years ago; from its text we quote the following description of slip-decorated ware:—

"The material of the body of this ware was usually a coarse reddish clay, on which, when formed by the wheel or otherwise, *slip*, a thin, creamy mixture of clay and water, was allowed to trickle through a tube by the workman, who thus produced according to his fancy, quaint figures, conventional designs, borders, medallions, inscriptions, names or dates. A glaze, usually composed of sulphuret of lead, often mixed with manganese, was then applied before firing, and this gave to the body

and to the slip, of whatever colour, the rich yellow tone and transparency, which adds so much to the charm of the ware. The vessels decorated with slip comprise tygs, posset-pots, cups, plates, jugs, dishes, candlesticks, and cradles intended for gifts."

The two best-known Staffordshire makers of this ware were the two brothers Toft ; another was Thomas Sans, a circular dish by whom, dated 1650, is mentioned by Mr. Shaw in his *History of Staffordshire*. A curious dish which Mr. Hodgkin describes is thus inscribed, "Thomas Toft, Tinker's Clough, I made it 166–," the last figure being obliterated.

In the British Museum there are excellent examples, chiefly dishes, bearing the name "Thomas Toft," but without a date.

A dish in the Willett collection, signed Ralph Toft, is dated 1676. Other makers of this ware are quoted both by Mr. Hodgkin and by Professor Church in his excellent work, *English Earthenware*, but the Tofts are the best known.

Named and dated specimens were in Mr. Eliot Hodgkin's collection which was dispersed by auction some years ago ; also in General Pitt-Rivers' private museum near Salisbury, and in the museums of Salford, Youlgrave, and Derbyshire, besides those quoted above. An illustration of a dish of Toft ware will be found on page 26.

These Toft ware dishes are crude and primitive, but they mark a distinct chapter in the history of English potting, and when undoubtedly genuine are highly appreciated, as much as £100 being given for an authenticated and signed specimen. There are many imitations, and collectors must exercise great caution. A careful examination of the dishes in the British Museum is strongly recommended.

Mr. Solon's work on this subject, and the latest edition of *Chaffers*, should also be consulted.

The brothers Rhead in their very interesting work, *Staffordshire Pots and Potters*, have given us a list in chronological order of these old makers of slip ware, which is as follows :—

Thomas Toft 1660, Ralph Toft 1676, James Johnson 1691, Robert Shaw 1692, T. Johnson 1694, William Chaterly 1696, George Taylor 1700, W. Rich 1702, John Wright 1707, William Wright 1707, Ralph Simpson 1710, Joseph Glass 1710, William Talor 1710, Thomas Sans 1710, William Sans 1710, Job Hew 1710.

Some figures were also made by these potters, and the Arquebusier on horseback belonging to Mrs. William Salting in the Bethnal Green Museum is an excellent specimen ; others

are in the Hanley Museum. They are generally made of buff-coloured clay, and are decorated with lines, dots, or drops of white slip. The elder Astbury and Thomas Whieldon also made figures of this description a little later than the last date in the above list (see notices under ASTBURY and WHIELDON).

TOUR D'AIGUES (see LA TOUR D'AIGUES).

TORKSEY.

A small and unimportant factory generally overlooked by writers on ceramics was established at Torksey, which is about twelve miles from Lincoln, on the banks of the river Trent, and from being a town of some little importance about a hundred years ago, has dwindled to a straggling village. The factory is of interest because of its connection with William Billingsley, who in 1805 described himself as "of Brampton in the parish of Torksey, china manufacturer."

Dr. William O'Neill of Lincoln, an enthusiastic collector of old china, wrote an article upon the subject which he has been good enough to send to the author, and from the result of personal inquiries made on the spot it would appear that Billingsley leased a house on a farm in the township of Brampton, about three-quarters of a mile from Torksey; the house is still called "Pottery House," and the farm attached to it "Pottery House Farm." The date given by Dr. O'Neill is 1803, and Billingsley is said to have been assisted by his son-in-law, George Walker. Billingsley was born in 1758, apprenticed to Derby in 1774, left these works after twenty years' service, and then helped Mr. John Coke to establish the Pinxton factory. In 1801 he was directing the manufacture of china at Mansfield, and then in 1803 crossed the Trent, and was at Torksey until 1808, when from lack of financial support he failed, and left the place to take employment with Messrs. Flight & Barr of Worcester. The rest of his constantly changing career is recounted in the notice of the Nantgarw and Swansea factories, where he was subsequently employed.

The character of Torksey china is very similar to that of Pinxton, or rather, it is like a coarse kind of Derby, generally painted in landscapes, with descriptions or titles underneath the specimens. Parts of services are found, and sometimes cups or mugs which have been made for children, with their names painted thereon. No particular *fabrique* mark seems to have been adopted, but Dr. O'Neill mentions a service painted with views

of Derbyshire and Nottinghamshire, bearing a colourable imitation of the Dresden mark, the crossed swords, the two daggers meeting at the points, and having besides a nondescript hieroglyphic something between a W and the figure 3.

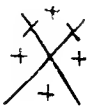
TOURNAY.

A manufactory of soft-paste porcelain was established here in 1750 by a concessionaire named François Carpentier, who sold it to a merchant named Pétérinck in 1751, and in the ten years 1752–62 its staff increased to upwards of two hundred workmen. Pétérinck, although he lacked technical experience, was an enthusiastic potter, and obtained from the Empress of Austria, under whose dominion Belgium was at this time, a concession giving him the exclusive privilege of manufacturing porcelain in the Netherlands for thirty years. The title of Imperial and Royal to the factory was also granted, and he was assisted by the Government with capital for the undertaking. For some years subsequent to 1770 the factory prospered, but within some twenty years from that date, through various causes, a period of decline set in, culminating in a disastrous fire, which destroyed a great part of the buildings and their contents. After Pétérinck's death at a very advanced age, the enterprise languished, and was purchased in 1815 by Henri de Bettignies, the son of the man who, as has been mentioned, owned the factory of St. Amand-les-Eaux. The productions of the best period of Tournay are some fine table services, of which there is one in the King's possession at Windsor Castle, and another in the Victoria and Albert Museum lent by Mr. J. G. Joicey. Both these services are part of the famous one which was originally made for Philippe, duc d'Orléans. These have the famous *bleu de roi* decoration, with good paintings of birds, and are supposed to be the work of an artist named Mayer, who was employed about 1780. Vases and services in the style of the Meissen and also of the Sèvre. factory were made, and the border of *bleu de roi* with good gilding and paintings of landscapes, birds, and flowers comes out into good relief against the soft creamy ground colour of the porcelain.

After 1800 a decoration in the style of the Empire came into vogue.

The paste or body of this porcelain, though soft as opposed to hard paste, is coarse when compared with the fine *pâte tendre* of Sèvres, and its texture is less translucent. Its productions

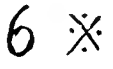
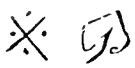
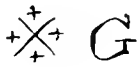
have been used for *subsequent* decoration after the style of the old Sèvres. The marks are as below, but pieces are often unmarked. Sometimes two of the marks will be found on one specimen.



The two following marks are also attributed to Tournay; they occur on a fine service in his Majesty's collection at Windsor Castle:—

To Ty

The marks on the pottery made here are as follows:—

TREVISO, Italy.

G.A.F.F. Treviso.

Towards the end of the eighteenth century the brothers Guiseppe and Andrea Fontebasso established a factory of soft-paste porcelain here. The marks are G. A. F. F. (standing for *Guiseppe Andrea Fratelli Fontebasso*) and the name of the town. Sometimes the initials G. A. are omitted, and occasionally a date is added. More rarely the names are written in full.

In the British Museum there is a Treviso cup and saucer marked T. R.

TUNSTALL POTTERY (SEE ALSO ADAMS).

In the notice on Mr. Adams' imitations of Wedgwood's jasper ware, Tunstall has already been alluded to. *Chaffers* mentions several other potters who had works here, and made light earthenware of the kind known generally as "Leeds ware." Some of these pieces are stamped G. E. BOWERS, TUNSTALL POTTERIES, CHILD, also A. & E. KEELING. There is in the Victoria and Albert Museum a large dish dated 1757, with the name of Enoch Booth, who had a pottery at Tunstall.

TURIN.

Faience is said to have been made in Turin during the sixteenth and seventeenth centuries, but as very few specimens appear to have been marked, one cannot distinguish them from other Italian ware of a similar character. Chaffers mentions a *fruttiera* in the Reynold's collection as marked "*Fatta in Torina a dì 12 Setebre* 1577," and a large dish in the collection of the Marquis d'Azeglio inscribed on the back of the rim, "*Fabrica Reale di Torina* 1737," with a monogram which looks like a combination of G. T. The same authority mentions another plateau with the potter or decorator's signature "*Gratapaglia Fc Taur*" (see also notice under VINOVO).

TURKEY.

Both the Turkish and Syrian pottery are closely related to Persian ware, and the amateur should study the specimens of all three classes of this Eastern pottery in the Salting bequest. The decoration is generally of a floral character painted in bright colours under a clear siliceous glaze, the ground being white or tinted. The South Kensington authorities now describe as Turkish the ware generally known as *Rhodian*, q.v. But little appears to be known of Turkish porcelain. Some pieces, marked with a crescent, are, however, attributed to the ceramic factories of Turkey, as their decoration determines their Eastern origin. The marks in the margin have been attributed to Turkish porcelain.

TURNER, JOHN.

This potter was originally in partnership with a Mr. R. Bankes of Stoke, but the partnership was dissolved and Turner started on his own account in 1762 in Lane End, where he appears to have manufactured a great variety of ware, including statuettes and busts (see STAFFORDSHIRE POTTERY). There is now in the Edinburgh Museum a remarkable punch bowl with a capacity of 22 gallons, modelled by Massey who worked for Turner, and this was considered quite a *tour de force* at the time. Turner was associated with Josiah Wedgwood in the working of some Cornwall clay pits, and Chaffers mentions a controversy between them and Champion regarding the renewal of his patent, which they succeeded in getting limited to the production of *transparent* ware, leaving it open to other potters to make opaque ware from this Cornish clay.

John Turner made imitations of Wedgwood and copied his cream ware, and also his jasper, but the blue ground colour was never equal to that of Wedgwood. The ware by which his reputation has been established is that known as "cane ware," well potted and carefully finished productions of buff tint, as the name suggests, in which the relief patterns are sharply defined. He manufactured largely for export to the Low Countries. Some of his plates were decorated at Delft, where he had a depôt. Not a few collections possess curious plates decorated with Biblical subjects, such as the Prodigal Son, crude in drawing and in colour (red prevailing) having inscriptions in Dutch. These are of Turner's manufacture, and are occasionally marked with his name impressed. There is one in the Cardiff Museum presented by Mr. Robert Drane. Turner died in 1786.

The mark is TURNER impressed, but a great deal of his ware was unmarked (see also LANE END and NEW HALL).

URBINO (see MAJOLICA).

VALENCIENNES, NORD, FRANCE.

In the notice of St. Amand-les-Eaux it has been said that Fauquez was unsuccessful in obtaining the Government concession for porcelain making in 1771, but that he continued his enterprise until 1778, when the competition of Tournay drove him out of the field. In 1785 he sought and obtained a

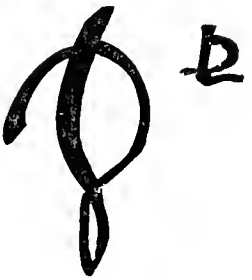
special authority to make porcelain at Valenciennes, and appointed as manager a man named Vaunier, who had formerly been employed at Lille. The brother-in-law of Fauquez, named Lamoninary, also assisted him. Some specimens bear the monogram F. L. V., which probably stand for Fauquez, Lamoninary, Valenciennes.

The concession was granted for ten years, and contained a clause compelling him to use coal for his furnaces. Fauquez and Vaunier appear to have left the works, and Lamoninary emigrated in 1795. The factory was ordered by Government to be sold as the property of an emigrant, but it was apparently worthless. In 1800 Lamoninary returned and attempted to re-establish himself, but he was unsuccessful, and the plant was sold in 1810.

The porcelain of Valenciennes is not remarkable for quality; it is similar to the hard paste of Vincennes, and one has seen dishes and cups and saucers painted with landscapes and battle scenes in a pink colour.

Some biscuit groups representing various subjects, modelled by a sculptor of merit named Verboeckhoven but called Fickaer, are the more noteworthy, and of these the group representing the Descent from the Cross is the most important one known to us. Refer to ST. AMAND-LES-EAUX.

Faience was made here during the greater part of the last century by various members of the family of Dorez, who came originally from Lille. The undermentioned marks are attributed by different authorities.



VAUX NEAR MELUN, FRANCE.

There seems to be some doubt about the existence of a porcelain factory here. Permission to manufacture was applied for in 1769 by the proprietors of the hard-paste Vincennes factory, but it is uncertain whether this was actually granted. There must always be confusion about the mark in the margin, which is identical with that attributed by the best authorities to Bordeaux. Such specimens as are claimed for Vaux are similar in every respect to those of Bordeaux or any of the other hard-paste French factories.

VENICE.

According to two letters dated as early as April 1470 and May 1519, quoted by Mr. C. H. Wylde in *Continental China*, porcelain was made at Venice, firstly by one Antuonio and secondly by Jacopo Tebaldo, but beyond the existence of these interesting documents describing the achievement of success, we have no other evidence, and for practical purposes must begin the history of Venetian porcelain in the eighteenth century.

A manufactory of both hard and soft-paste porcelain was established in Venice by Francesco Vezzi, with the help of some workmen who had left the Meissen factory, as early as 1720–25. The ware produced was of a very high class, both in paste and decoration, so that unmarked pieces are often mistaken for Dresden of the earliest period.

Ecuelle of Venetian Porcelain (collection of the Duke of Martina).

One sometimes finds tea and coffee services of Venetian china in leather-covered boxes, decorated with the arms of noble families of Venice; these were part of the dowers of Venetian ladies on their marriage. A service of this kind, decorated with the arms of the Semiticoli family, the leather case bearing the same device as the china, was purchased by the author at the sale of the

Cavendish-Bentinck collection. Sometimes one finds the cups of Venetian, and the saucers of Dresden porcelain, and *vice versâ*. The decoration of cups and saucers is mostly in quaint Oriental style, with a somewhat plentiful use of a peculiar red in the colouring.

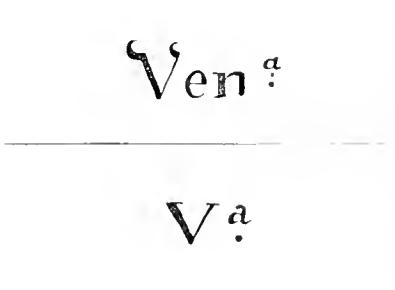
In 1758 some Dresden potters named Hewelke obtained permission of the Senate to make porcelain. Little is known of their productions, which ceased in 1763. Their mark is said to have been a V for Venice.

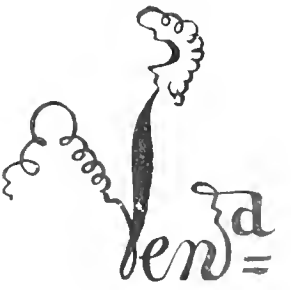
In 1765, a potter named Cozzi succeeded in obtaining concessions from the State, and produced specimens in considerable quantity, and of great artistic merit. His white glazed groups and figures are very fine, and, in the author's opinion, worth much more than their present market value, as compared with the respective prices and merits of specimens from other extinct factories. This white china is unmarked. There were several fine specimens in the collection of the late Lady Charlotte Schreiber, which were purchased by the author at her death. Several of these are now in the possession of Lord Rosebery.

The usual mark of Venetian porcelain of this period (1765–1812) was an anchor, generally painted in red, which is often accompanied by initials, presumably those of the painters. A mark more rarely found is V^{a}, Ven^{a}, or some other contraction for Venezia, generally painted in either red or blue, and not infrequently ornamented with flourishes and grotesques. See also MAJOLICA.

This mark belongs to the earlier period of Vezzi mentioned above. Some of the specimens of old Venetian porcelain in the Franks collection are decorated with the arms of Popes and Doges which give us the approximate dates of their manufacture, and these should be noted by the collector.

An early mark.





Marks of the Vezzi period. Established 1723, ceased *circa* 1750.

Lodovico Ortolani Veneto
diprinse nella Fabrica di
Porcelana, in Venetia

1765
Venezia
Fab.ª Gaminiano
Cozzi

Fovtunato
Tolevazzi Fece
Venesia 1763

G.M

Giovanni Marconi.

This anchor is generally in red.

I. G.

VIENNA.

This factory was established in 1718, after many previous experiments, by a Dutchman named Claude Innocent du Pasquier, who had obtained from the Emperor Charles VI. an exclusive privilege for twenty-five years. The more practical part was conducted by a potter named Stenzel, who is said to have been a runaway workman from the Meissen manufactory. It was a private enterprise, and was not successful. The factory reached its greatest prosperity after it became the property of the Empire in 1744, and was under the special patronage of the young Empress, Maria Theresa, Du Pasquier still remaining director at a salary of 1500 florins a year. Figures and groups appear to have been modelled about this time, and the subjects for vases, plateaus, and cups and saucers, were taken from pictures by Boucher, Watteau, Lancret, and Angelica Kauffmann. With the Court influence to support it, the staff of

workmen was increased from 40 in 1750 to 320 in 1780, the successive directors being Maierhoffer, de Grünbühel, Joseph Wolf, and Kessler.

In 1785 Baron de Sorgenthal was appointed to the directorship, and his spirited management had a very marked effect upon the productions of the manufactory, and the period of richly painted and heavily gilt ornamentation commenced, which has been termed the "Sorgenthal" period. A clever chemist, one Leithner, was engaged to prepare special colours, and to improve the gilding; and it is certainly due to his efforts that the famous "rothbrun" was so effective, and the massive relief gilding applied to the porcelain, made capable of so much minute surface chasing and intricate design. The paintings, too, about this time, and until 1820, were excellent, the colouring being wonderfully brilliant, and the subjects mostly taken from Angelica Kauffmann's, Rubens', or Lancret's pictures. From the year 1784 it was the custom to stamp the date of its production on each specimen, in addition to the ordinary *fabrique* mark. This was done by omitting the first two numerals until the 1800 was reached, when the year was stamped in full, except the first numeral—thus 1796 would be shown by 96 being impressed in the paste, 1806 by the figures 806. Baron Leithner was director in 1844, and after his retirement the manufactory declined, until, becoming a burden to the State, it was discontinued in 1864, and the plant sold by public auction, the books and manuscripts being placed in the Imperial Museum. After the break-up of the State establishment, a number of the workmen and artists, formerly employed there, set up small ateliers on their own account, and continued to produce specimens similar in character to those of the extinct factory. Some of the modern paintings are very artistic and show great finish; the gilding is sometimes very good.

These private firms vary very considerably in degrees of merit, and of late years an over-decorated, cheaper, and more tawdry description of Vienna china has been placed on the market. This would seem to have damaged the sale of the better class of modern Vienna, and now only the really old specimens are in any request. Imitations of Vienna china bearing a forged mark have also been made by some Dresden firms (see notes in Chapter VI.).

The mark, a shield of the arms of Austria, is generally in blue, under the glaze, but sometimes impressed in the paste.

Specimens made previous to 1744 were not marked with the shield but with various signatures, and sometimes the word Vienne or Viennœ and a date. A sumptuous monograph on this factory entitled *Geschichte der K. K. Wiener Porzellan Manufactur*, by J. Folnesics and D. E. W. Braun, was published in 1907, and gives the names of all the chief artists with facsimiles of their signatures, and also numerous variations of the shield mark. There are many specimens in the Franks collection representing the different periods of the factory.

VINCENNES, Seine.

The history of porcelain-making at Vincennes has much interest for the collector. It was the most important of the soft-paste factories, and apart from the excellence of the china produced it is celebrated as being the parent of the great Royal Sèvres factory.

The notice of Chantilly (p. 127) mentions two brothers named Dubois who left that factory in 1738. They brought the secrets of porcelain-making to Vincennes, and with the assistance of M. Orry de Fulvi, Councillor of State and Minister of Finance, started a factory in the vicinity of the royal château. The Dubois were intemperate, and the same reason which caused them to leave Chantilly led to their dismissal in 1741 from Vincennes. An assistant named Gravaut, who had also come from Chantilly, managed to learn their secrets during their fits of drunkenness, and persuaded M. de Fulvi to entrust the work to him. Further assistance was obtained from Chantilly workers, and Charles Adam was appointed director. In 1745 a special royal concession was granted to Charles Adam for the manufacture of porcelain "de même qualité que celles qui se font en Saxe." By this concession many privileges were granted to Adam, and on the strength of it a company was formed with a capital of 90,300 livres. Very stringent measures were taken to prohibit any of the skilled craftsmen from leaving the factory

for rival establishments in other countries, and to prevent strangers from acquiring any of the secrets by bribing the employés. The King's jeweller and modeller Duplessis, his Majesty's enameller Mathieu, Hellot a noted chemist, and a man named Hults, known for his good taste, were all pressed into service, and the factory entered on a period of prosperity.

In 1753 the King issued an edict conveying a fresh concession to Adam, granting him the exclusive privilege of porcelain-making in France, exempting the employés from military service, and sanctioning his use of the royal cypher (the L's interlaced) which had already been adopted as a mark.

It was in this year that the first letter of the alphabet, placed within the interlaced L's, was employed to indicate the date of manufacture; previous to this time we sometimes find a dot, or less frequently, a rosette, in the space afterwards used for the letters of the alphabet. In 1756 occurred the removal of the works from the château of Vincennes, to new buildings at Sèvres, where, fostered by the protection and personal interest of the King, the undertaking became the royal porcelain factory of Sèvres.

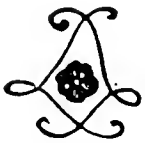
The well-known mark of the double interlaced L's having the letters A, B, C within them, is therefore that of the Vincennes factory for the years 1753, 1754, 1755, while that which has the D and following letters is the mark of Sèvres.

The products of Vincennes from 1745 until 1756, when the factory was merged in that of Sèvres, are highly prized by collectors.

The paste is beautifully soft, and to use a technical expression "fat," and the decoration is eminently satisfactory. The rich blue or *bleu de roi* has a cloudy, unequal appearance, due to the fact that the pigment was applied with a brush; at Sèvres it was applied as a powder, and then fluxed or vitrified in the kiln. The decoration of the earlier pieces was chiefly copied from Chinese designs, and sometimes executed entirely in gold, such subjects as birds of Paradise, or exotic pheasants, being carefully rendered in that material or in colour. A little later Cupids and children playing, after Boucher, were represented, and these were painted *en camaïeu* in blue and occasionally in red. A speciality of the Vincennes factory was the manufacture of artificial flowers, the use of which about 1750 became a craze in Paris; it is said that the King gave an order for these ceramic toys to the huge amount of £32,000 for the decoration of the château of

Madame Pompadour and of other palaces. The royal favourite is said to have planned a surprise fête at the château of Belleville for Louis XV. in a garden arranged with these artificial flowers, scented with perfumes.

Specimens of soft-paste Vincennes will be found wherever there are collections of old Sèvres, and several of these are referred to in the notice on the latter factory.



Early marks, "Vincennes."

First date mark, 1753.

Hard-paste Vincennes.

The manufacture of hard-paste porcelain at Vincennes has a record quite distinct from that of the manufacture of soft-paste porcelain at the same place. Pierre Antoine Hannong, the well-known Strasbourg potter, obtained consent to occupy the vacated buildings of the soft-paste factory at the château of Vincennes for a factory of hard-paste china, and letters patent were granted to a nominee of his in 1767 for a term of twenty years, the concession including the right to manufacture faience. We do not know much about the conduct or productions of this undertaking, but apparently it came to an end in 1770, and the factory was then purchased by a man named Séguin, who under the protection of the Duc de Chartres was permitted to use the title of "Royal factory of Vincennes," and adopted a heraldic label as a mark. There is nothing except this mark to distinguish this hard-paste Vincennes china from the ordinary porcelain of similar quality common to many French factories.

Established by Hannong and Le Maire.

The H. L. stands for Hannong and Lemaire, who was associated with him.

Marks on hard-paste Vincennes under proprietorship of

Séguin, being the monogram of the Duc de Chartres. This label is similar to one of the marks said to be used on hard-paste Orleans porcelain (*q.v.*).

Louis Philippe, 1783.

VINOVO, Turin.

We are indebted to Sir A. W. Franks for information respecting the earlier history of porcelain-making at this place. According to his notice of the *fabrique* it was in 1776 that G. V. Brodel, who had been unsuccessful at Vische, started a porcelain factory in the royal castle at Vinovo near Turin. He was assisted by Pierre Antoine Hannong, one of the famous family of Strasbourg potters, but the enterprise was not successful and came to an end about 1778 or 1780. It was resumed by a Doctor Vittore Amades Gioanetti, who carried on the factory for a time: he died in 1815. The porcelain is of a peculiar composition, containing a considerable quantity of silicate of magnesia, and is of the kind termed by Brongniart a "hybrid" paste. The author has seen some excellent figures of this make which, being marked with a X, have been erroneously classed as Bristol. The paste is entirely different, and is more like very late hard-paste Sèvres, though not so white. Specimens are scarce, and the mark is found in blue or dark grey, gold, and black. Mr. Chaffers, in *The Keramic Gallery*, illustrates an écuelle cover stand, decorated with the arms of Savoy in gold, and with the full mark below the cross of Savoy. V stands for Vineuf or Vinovo, and D. G. are said to be the initials of Gioanetti.

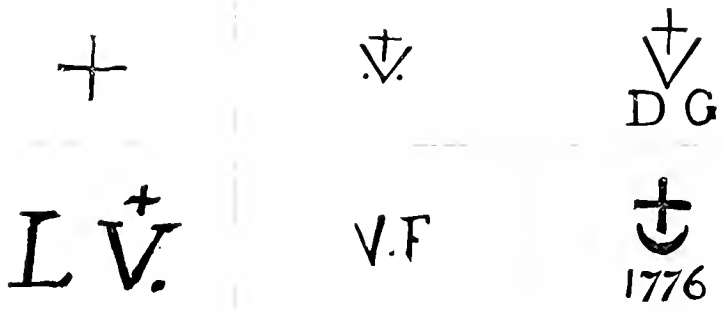
A specimen of similar decoration once belonged to the writer, and is now in Mr. Borradaile's collection.

The mark of a cross stands for Turin, a plain cross on a shield being the heraldic device of the city. In the Franks collection there is a cup decorated with the arms of the King of Sardinia, bearing this mark.

In the British Museum there is a cup and saucer of this factory, from the collection of Mr. Fitzhenry, signed "Carassus pinxit."

Baron Davillier mentions a specimen with the Vinovo mark

in black, and Marryat says that he has seen examples with the Dresden mark.



The marks on faience made here were the same as on the porcelain.

VISTA ALLEGRE (see OPORTO).

VOLKSTEDT.

This was one of the most important of the Thuringian group of minor porcelain factories, and although started a few years after that of Gotha, it was the first to obtain the State concession or privilege which was in those days a necessity. A chemist named Mackeleid obtained the concession in 1760, and Johann Greiner co-operated with him and managed the works. As the reader will see in the notice of Gera, this rather enterprising but apparently not too scrupulous potter made a secret purchase of the Gera works unknown to his partner, and some friction ensued. For a time the factories of Volkstedt and Gera were amalgamated.

A great many groups and figures were made at Volkstedt, and charmingly decorated as to costumes. Among the favourite subjects were musicians, mythological personages, actors, soldiers, and carefully painted figures depicting the peasant life and costumes of the period and locality. As so many of the old Volkstedt specimens are unmarked, they are frequently attributed to other factories. Table services were also made, and generally decorated with skilfully painted fruits and flowers.

The marks of Volkstedt were the hayfork, sometimes alone and sometimes crossed. This factory is often confounded with Rudolstadt, and the hayfork mark is given in many books as that of Rudolstadt. The valuable work on Thuringian factories by Graul and Kurzwelly, already quoted from, does not mention any

china factory at Rudolstadt, which appears to have been the seat of government of the principality of Schwazburg-Rudolstadt (see also notice of THURINGIA).

VOLPATO, GIOVANNI, ROME.

Giovanni Volpato, who is best known to the world of art as a celebrated engraver, was also a potter, and is said to have worked both in Venice and Rome. He produced white glazed earthenware of fine quality, and Chaffers mentions that in 1790 he employed some twenty modellers. Volpato died in 1803, and although the works were carried on by Guiseppe his son, and afterwards by his widow, who married the chief modeller, they ceased in 1831 owing to the successful competition of other potteries. Early specimens are marked G. VOLPATO ROMA, but sometimes one finds G. V. impressed or scratched in the paste.

There is a pair of vases with snake handles painted with grotesques on a white ground, in the Ashmolean Museum, Oxford, marked in full as above. The author has seen bas-relief plaques with classic subjects, and copies of some of Canova's statues and groups, very carefully executed. Chaffers says that Volpato introduced the manufacture of hard-paste biscuit china into Rome.

VOYEZ, J.

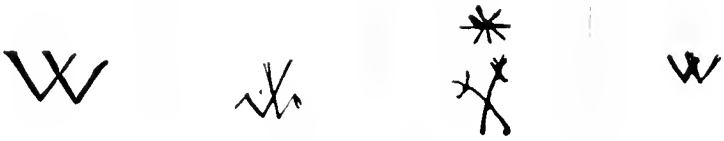
A celebrated modeller of figure subjects, employed by Ralph Wood, Wedgwood, Neale, Adams and other potters. Fine examples of his carving in ivory are in the Holborne Museum, Bath. Jugs with groups of figures around a trunk of a tree formed as a jug are inscribed "J. Voyez" and dated about 1788 (see also STAFFORDSHIRE POTTERY).

WALLENDORF.

An unimportant factory of the Thuringian group was established at Wallendorf in 1762 by a potter named Hammann, who had made experiments in china-making at Katzhütte, when further efforts were forbidden.

Two members of the Greiner family joined him, and a small company was formed in 1764. The factory passed through different ownerships, and in 1897 was worked by a limited company.

The paste is hard; the products were chiefly table services, which are generally decorated with simple blue patterns and a ribbed surface of the cup or bowl. The mark of W is interlaced, and should not be confounded with the W of Wegely of Berlin fame. A more cursive W was also used on some specimens, and a mark which is an imitation of the Marcolini period of Dresden (crossed swords with a star between the hilts) was also in use until it was discontinued upon a vigorous protest from Saxony.



WEDGWOOD.

Josiah Wedgwood, who may justly be termed the greatest of English potters, was born at Burslem in July 1730, and came of a good old Staffordshire family dating back to the latter part of the fourteenth century. A Gilbert Wedgwood was working at Burslem in the seventeenth century, and in the Victoria and Albert Museum there is a green glazed Puzzle Jug made by a grandson of his, John Wedgwood, signed and dated 1691.

Josiah was apprenticed to his elder brother, Thomas, in November 1744, and served his time with credit, and after ten years occupied in different ventures, including a short partnership with Thomas Whieldon, he settled at Burslem, as a potter on his own account, in 1759, at a place known as Churchyard Works, and afterwards at Ivy House.

Cup of Wedgwood's blue and white Jasper ware.

Having, by dint of patient experiment, succeeded in perfecting a cream-coloured ware with a beautifully soft glaze and of light creamy texture, he presented the first specimen, a caudle and breakfast set, to Queen Charlotte on the occasion of her accouchement in 1762. This was a most advantageous, as well as loyal, presentation. The Queen gave an order for a complete dinner service, with an appointment as Queen's potter, and the

ware was styled, by permission, the Queen's ware. The King also patronised Wedgwood with considerable orders, and his cream-coloured ware became the fashion.

The decoration of this cream-coloured ware by means of

Lamp of Black Wedgwood (Basaltes) ware (Victoria and Albert Museum).

printing under the glaze was introduced in 1772, and a remarkable example of this description is the celebrated service which was manufactured for the Empress Catherine of Russia, having views of different noblemen's seats in purple, bordered with a gadroon edge. £3000 was paid for this service, which comprised 952 pieces. The decorative work alone is said to have cost Wedg-

wood £2900, and he paid for prints, books, and the preparation of the plates £2400, so that he lost heavily by executing the order.

Unlike most potters of his time, Wedgwood took no pains to register his invention under a patent, and therefore the manufacture of similar ware sprang up in a great number of factories, and was made in vast quantities, both for home use and export,

Copy of Portland or Barberini Vase, by Josiah Wedgwood (Victoria and Albert Museum).

thus adding to the trade of the country. By-and-by, Wedgwood took as partner Thomas Wedgwood, a relation, for some time foreman in the Queen's ware department, and was thus at more liberty to prosecute experiments on fresh lines, notably those leading to the production of his celebrated "jasper ware" in 1775.

The *chef d'œuvre* of this beautiful ware was the reproduction of the celebrated Barberini or Portland vase. At the auction

at which the Duchess of Portland's fine collection of works of art was disposed of in 1786, Wedgwood bid as high as £1000 for the

Wedgwood Vase of blue and white Jasper ware (Victoria and Albert Museum).

coveted treasure, which he desired as a model for reproduction in his jasper ware. The Duke of Portland, however, agreed that if Wedgwood would no longer oppose his bidding he should

have the vase for the purpose required, and accordingly it was knocked down to the Duke at £1029. The first fifty copies were subscribed for at £50 each; those which are still in existence are good specimens of Wedgwood's skill, and the price realised at Christie's generally runs from £160 to £180, but an exceptionally good specimen in the collection of the late Dr. Lumsden Propert was sold in 1902 for £399. The singular sharpness of the subjects in relief of these specimens was caused by their being recut by a lapidary after leaving the mould; they are therefore far superior to the copies now turned out by the present firm of Wedgwood. The first copies of the Portland vase were of black ground, polished like onyx, to imitate the original, with the relief in pure white. These fifty copies were distinguished by having the numbers from 1 to 50 scratched in the paste, and the vase (illustrated on p. 424) in the Victoria and Albert Museum is numbered.

Wedgwood blue and white Jasper ware Vase.

The celebrated Etruria works were opened by Josiah Wedgwood in 1769, and as he had the year before taken into partnership (in the ornamental department) Thomas Bentley, a merchant of Liverpool, who had acted as agent in that city, the first specimens produced in the new works were appropriately "thrown" by the great Josiah in person, his partner turning the wheel. These were a set of three vases of Etruscan form, bearing a commemorative inscription.

Bentley's partnership continued until his death in 1780, and during these twelve years many of the pieces were marked "Wedgwood & Bentley."

The engagement of Flaxman by Wedgwood has given a distinctive character to his productions. The majority of fine pieces were cast from his models, and many of his beautiful cameo-like classic plaques have never been surpassed. It is worth remarking that this famous sculptor at one time worked for the moderate sum of about one guinea a day.

A great many of the very small jasper ware cameo

medallions, beads, and tiny pieces of this gem-like finished work were made for the jewellers of the time to mount in gold for ladies' wear, and these, with the fine portrait medallions of celebrities of Wedgwood's period, are much prized by collectors.

Besides Flaxman, Wedgwood employed several Italian sculptors and modellers, amongst others Angelini, Dalmazzoni, and Pacetti, to copy from the gems in the Vatican collection at Rome, bas-reliefs of such mythological subjects as we are familiar with on the plaques and vases of jasper ware, which are in every collection of "Wedgwood."

A man named Hackwood is known to have been Wedgwood's chief modeller for the portrait medallions of poets, statesmen, and celebrities, and also to have done a great deal of other useful work. He was evidently a clever man with a touch of genius.

Some of the earlier pieces of jasper were made of the same colour all through, but subsequently Wedgwood invented a "jasper dip" which economised the expenditure of cobalt, by only using the colouring matter for the surface of the "ground." The subject to be reproduced as a bas-relief was cut into a mould like an "intaglio," and then the soft white paste was pressed so that every crevice of this mould was filled. When this was extracted it was placed on the "ground" of light or dark blue, black, green, lavender or yellow, to which it was made fast by moistening with water, and the piece thus mounted was then baked. Some of these pieces of jasper have not only the ground colour with white relief, but have a third or even a fourth colour introduced.

The different kinds of pastes and ware made by Wedgwood may be taken approximately in the following chronological order.

From 1759 shaded ware, in imitation of agate and also of other polychromatic glazes, in fact, pottery much of the same class as he had learned to make with his former partner, Whieldon, and which we are familiar with as Whieldon ware.

From 1762, as an approximate date, we may trace the manufacture of his celebrated cream-coloured or Queen's ware already mentioned. This was improved about 1765 by the invention of a superior glaze known as "Greatbatch's china glaze."

Mr. William Burton thinks that this ware was sent by Wedgwood to the works of Mrs. Warburton at Hotlane to receive decoration by the process of enamel colouring, which was then

a novel method, and that later he had this kind of work done at Chelsea by trade enamellers who worked for him, and afterwards by men in his own service. The ware was also sent to Liverpool to be printed by Sadler and Green's new method of transfer printing.

The black basalt was produced in 1766, but it was not until much later that he made the finest specimens of this ware. The famous "Wine" and "Water" ewers were modelled by Flaxman in 1775, and a bill, quoted by Chaffers, which Wedgwood paid the famous sculptor for his work included the payment for these vases. Black basalt ware, or "Basaltes of Egyptian," as it was called, had such a hard body that it was capable of being polished on the lapidary's wheel like an ordinary stone, and it is to this process that we can attribute the finely-finished surface on the best pieces.

The ware, called mortar ware, cane-coloured or "bamboo," black and black with red, in imitation of the old Greek and Italo-Greek vases, were also specialities of this great potter, besides which he made busts in different sizes of the famous men of his time and also of the classic periods of Greece and Rome. Mr. Burton mentions also a "bronze encaustic" decoration on a black body, but as the powder used was only made to adhere by the use of size, this has by repeated cleanings disappeared save in the case of a few specimens.

Later, towards the end of his successful career and after repeated experiments, he produced the famous jasper ware which has already been described.

Josiah Wedgwood died in January 1795, having honourably acquired a considerable fortune; and the works have since been ably conducted, though on more commercial principles, by members of the family, many of the old moulds being in daily use. Many new designs have been added, the services of such eminent modellers as C. Toft, and of such draughtsmen as Emile Lessore, having been secured. The chief difference between the modern and old, is a deficiency in sharpness of outline, and a roughness of texture in the ground of the former, that is noticed by connoisseurs.

The paste is not, strictly speaking, porcelain, but it is of so close a texture as to be very nearly allied, and some of the finer wares will break, showing a vitreous-like surface, which almost entitles them to be called porcelain. True porcelain was for a short time made at Etruria, but at the commencement of the

last century, owing to the large orders that inundated the firm after the conclusion of peace, and consequent revival of export business, its manufacture was suspended, and was only recommenced in 1879.

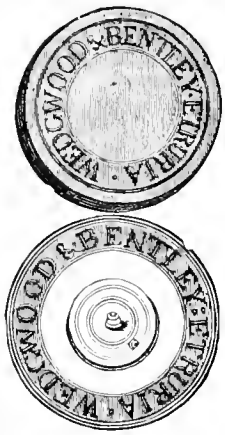
It is quite impossible to do anything like justice to the work of Josiah Wedgwood in such a brief notice as is convenient here. There are many excellent works dealing with the subject which the collector who takes an interest in Wedgwood should consult. Miss Meteyard's *Life of Josiah Wedgwood*

Portrait Bust of Josiah Wedgwood.

gives numerous interesting details. Professor Church's *Josiah Wedgwood, Master Potter*, is excellent reading. Mr. William Burton's new work on *English Earthenware* contains a very good condensed notice, and some very excellent coloured plates of his different kinds of ware. Mr. F. Rathbone's beautiful folio, *Old Wedgwood*, is a sumptuous monograph on this subject, and will convey to the reader some wonderful representations in facsimile with much original information. Chaffers' *Marks and Monograms* has also a much fuller notice of Wedgwood than can be given here.

For collections there are the public ones of the British, and

Victoria and Albert Museums, the Mayer collection in the Liverpool Museum, and a great many beautiful examples collected by Mr. Hulme and given to the Wedgwood Institute at Burslem; of private collections that of Mr. Isaac Falcke is probably the largest and best. This was recently bequeathed to the nation, and can now be seen at the British Museum. Lord Tweedmouth had a magnificent collection which was made by his father; this was recently purchased by Mr. William H. Lever, M.P., and is now suitably housed in a special room in that gentleman's beautiful Hampstead residence. This collection is peculiarly interesting because it includes many of the original models in wax, made by John Flaxman, R.A., for Wedgwood to reproduce in his jasper ware.



Mark of Wedgwood and Bentley.

The mark is the name WEDGWOOD impressed in the soft clay. Specimens produced during the partnership of Wedgwood and Bentley are marked *Wedgwood & Bentley* sometimes thus, sometimes in a circle as in the margin, and one frequently finds a numeral also impressed under the names. The name *Wedgwood* occurs in capitals *WEDGWOOD*, lower case *Wedgwood*, occasionally, but rarely, accompanied by the word *Etruria*, also in caps and lower case.

Amateurs are warned against numerous imitations that bear additions to the name of Wedgwood, however slight, such as "& Co." Pieces marked thus were never made at Etruria, and are not genuine.

Some of the later ware decorated by Emile Lessore bears his name, generally painted in a dull red colour.

WEESP (see AMSTEL).

WHIELDON.

Thomas Whieldon is a potter who deserves more attention than has been generally given to his merits by writers on the subject. He appears to have risen from the lowest rank of industry entirely by his own exertions. He was in business in a small way as early as 1740 at Little Fenton, and made knife handles in agate ware, which ware he subsequently improved and made a speciality, also tea- and coffee-pots in tortoiseshell ware.

The career of this potter is peculiarly interesting from the fact that so many men who afterwards became notable chiefs of the in-

Coffee-pot of Whieldon ware (Victoria and Albert Museum).

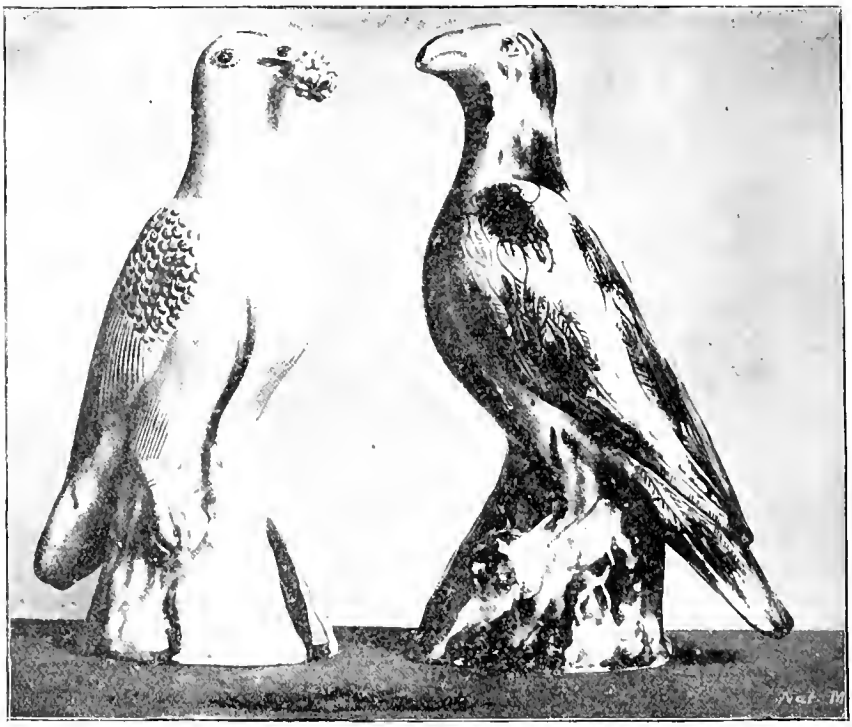
dustry were at one time or another his apprentices. Aaron Wood, famous afterwards for his groups and figures ; Josiah Spode, the

Tea-pot of Agate ware (Victoria and Albert Museum).

premier English porcelain manufacturer of his time, and founder of the present firm of Copelands ; William Greatbatch, of whose work

the reader will find a full account in *Chaffers*, and some notices in other chapters in this book; J. Barker, Robert Garner, Uriah Sutton, all spent periods in his workshops to learn the trade of potting, and he himself became a partner of the great Josiah Wedgwood some time before 1759. He died in 1798 at a great age, after having made a considerable fortune.

Whieldon ware is peculiarly light, and the articles attri-



Two Hawks, early Whieldon School, in the collection of Mr. Frank Falkner.

buted to him are generally well potted. The glaze is also excellent, highly transparent, and does not "flake" away from the body, as it does in many of the figures of his Staffordshire rivals. The more sought after and distinctive specimens of the ware which now occupy the collector's attention, are the pieces, generally elegant little tea-pots or milk-jugs, plates, and other domestic pieces, known as "tortoiseshell ware," their colouring being brown or mottled in imitation of that material; sometimes pieces are shaded from brown to green, and one also finds

tea-pots moulded and coloured to represent cauliflowers, melons, and pineapples. These have been termed his "garden" ware. Other varieties are known as clouded ware, agate ware, mottled, and black ware, the latter similar to that which we recognise more readily as Jackfield. He also made cradles, and figures of huntsmen, soldiers, and others representing various trades. His Toby jugs are of the best of this kind of ware, and some miniature or children's toys in pottery are attributed to him. Specimens of Whieldon ware have lately considerably risen in value. The pair of birds, one decorated in pale green and the other with brown glaze, which are illustrated are in Mr. Frank Falkner's collection, on loan to the Dublin Museum.

WINCANTON, Somersetshire.

A potter named Ireson, who formerly worked at Nuneaton, in Warwickshire, established at Wincanton, about 1720, a pottery which achieved considerable local reputation.

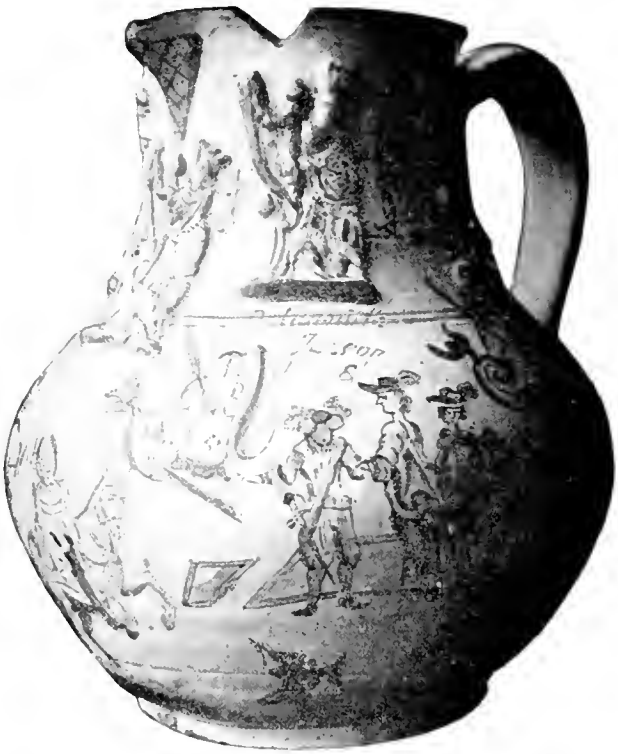
Mr. W. P. Ivatts has supplied the author with numerous press cuttings from old newspapers and some interesting letters respecting this pottery, which has been hitherto unnoticed in works upon ceramics, but which deserves the collector's attention.

The peculiarities of Wincanton pottery are a pinkish underglaze and an excellent Delft-like glaze, which resembles that of Lambeth faience. No doubt from the fact of this pottery being hitherto quite unrecognised, such pieces as have some English characteristics and are dated, have been assigned to Lambeth, while others which have nothing in their decoration to localise them have been generally classed as old Delft.

Captain Herbert Terry possesses a remarkable pitcher 14 inches high and 12 inches diameter, of which an illustration is given on p. 434. Part of the ornamentation is in relief, and the rest, which is of a varied character, is in greyish-blue colour, including a battle scene, a general on horseback, tritons, and other figures; it also has the signature and date, "Nathaniel Ireson, 1748." The monogram S I B is said to be the initials of Samuel Ireson Bewesy, or Busey, who was related to Ireson, and for whom this jug was made. Captain Terry has traced the possession of it back to some members of the family. Other pieces in the same collection have the word Wincanton and dates, varying from 1730 to 1740. There is also a bowl with purple-brown decoration, a cursive W underneath, and inside the legend, "Drink fair, don't swear."

Major-General Astley Terry has a bowl with the word and date, "Wincanton, 1738."

These specimens were all purchased from inhabitants in the



Important specimen of Wincanton pottery in the collection of Captain Herbert Terry.

neighbourhood of the old works, and other fragments have been found by digging.

Specimens are sometimes signed "G. Clewitt," with date 1737. He was a potter in Ireson's employment. There are some specimens in the Taunton Museum.

WILSON (ROBERT, also DAVID), (see NEALE & CO.).

WITTEBURG.

One of the smaller German faience *fabriques* mentioned by Herr Jännike. Very little is known of it.

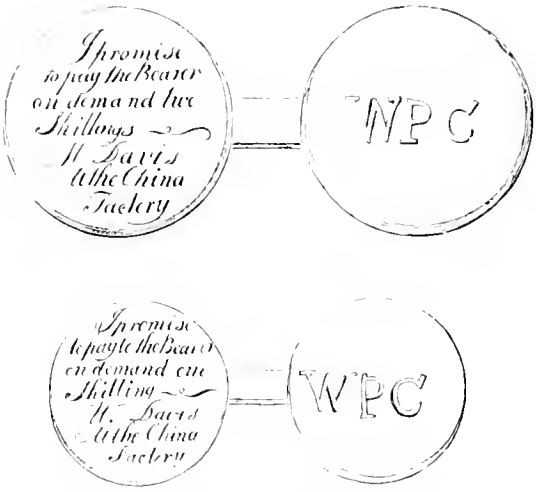
WOOD, AARON, ENOCH, RALPH, potters (see STAFFORDSHIRE POTTERY).

WORCESTER.

The "Worcester Porcelain Company" was established in 1751 on the initiative of Dr. Wall, a local practitioner of artistic tastes and high intellectual attainments.

Portrait of Dr. Wall, the founder of the Worcester Manufactory, from a woodcut kindly lent by Mr. R. W. Binns.

Very early blue and white printed Worcester Cup (Victoria and Albert Museum).



Specimens of China Tokens used about 1763, and termed by Mr. Binns "Curiosities of Currency."

Old Worcester Coffee-pot (Dr. Wall period), blue salmon scale ground, and figure subjects (formerly in the collection of Mr. D. W. Macdonald).

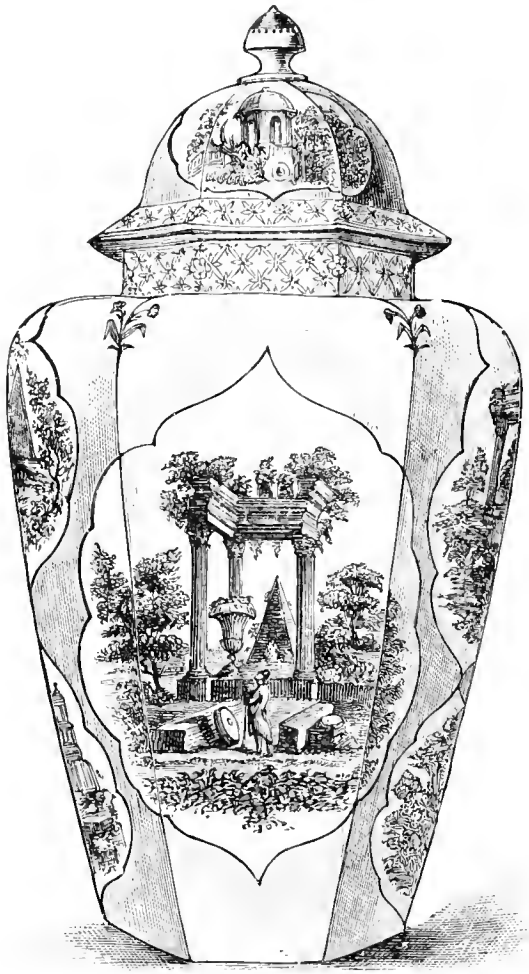
He was a clever practical chemist, interested in the growth of ceramic industry in this country, and had made many experiments in his laboratory before bringing their results before the local gentlemen who then formed the directors of his company. The mansion that had formerly been the residence of the Warmstrey family, the site now occupied by Dent's Glove Manufactory, was purchased for the operations, and these seem to have been commenced on a considerable scale and very soon were successful. The earlier productions were imitations of Chinese porcelain, and blue on white ground was the first attempted; then the more brilliant colours and designs of the Japanese, and later, the salmon scale ground and rich decoration, which will be presently referred to more in detail.

Transfer Printing.

Transfer printing was effected by means of impressions from copper plates, transferred from paper to the china, and was formerly considered to have been invented by John Sadler, who secured a patent in 1756, and carried it to Worcester.

Mr. William Burton has, however, given the credit of the first transfer printing to the Battersea enamel works, where he says contemporary accounts prove this process of decoration to have been made use of as early as 1752–53 by a clever Frenchman named Ravenet. Robert Hancock was his pupil, and worked under him at Battersea until, owing to the bankruptcy of the proprietor, Sir S. T. Jansen, in 1756, he migrated to Worcester and quickly found employment. The date 1757 on the well-known "King of Prussia" mug, which Carlyle has called "the apotheosis in china of Frederick II.," seems to bear out this contention. Other mugs, cups, and basins of this time and similar decoration, are those with portraits of the Marquis of Granby and King George II., the elder Pitt, with ships, emblems, and inscriptions. Mr. Dyson Perrins has a very unusual specimen in the form of a vase, 12 inches high, with an equestrian portrait of George II. in coloured transfer, and a Cupid holding a cap of Liberty with the word "Liberty." This piece is signed " , *Worcester*," and also bears the sign (for Holdship). Mr. Binns thought that it was one of a pair made for the King. A specimen mug of transfer decoration in the collection of Mr. Herbert Hughes of Dudley is signed "J. Sadler, Liverpool," and as the piece is undoubtedly of Worcester manufacture it would seem that some of this ware was sent to

Liverpool for decoration by Sadler's new process. Occasionally transfer decoration occurs in conjunction with enamelled or painted enrichment, as is the case with the hexagonal vase in the



Worcester Vase of hexagonal form, yellow ground, with decoration part transfer and part painted (Schreiber collection, Victoria and Albert Museum).

Schreiber collection illustrated on this page, but the combination is not artistically successful.

The Schreiber collection is very rich in these early transfer specimens, and should be carefully studied by the Worcester collector.

The methods of printing by transfer process at Worcester were subsequently improved by carefully preparing the copper plate to be used. It was stippled with fine point, after designs from Bartolozzi, Cipriani, and other contemporary artists, then coated with linseed oil in such a way that only the oil remained in the impression made by the engraver, which was then transferred to the china. On these oil marks the requisite colour was "dusted," and after being carefully manipulated so that no superfluous

Specimen of copper plate used at Worcester.

colour remained, the china was placed in the kiln. This process was termed "*Bat printing*," because bats or blocks of glue were used as a means of transfer from the copper plates to the china, instead of the paper or linen used in the earlier method.

Mr. Herbert W. Hughes of Dudley has a Worcester cup and saucer, in which an exotic bird is painted in colours as the centre ornament, while the other decoration is of the ordinary blue printing: this is a most uncommon combination.

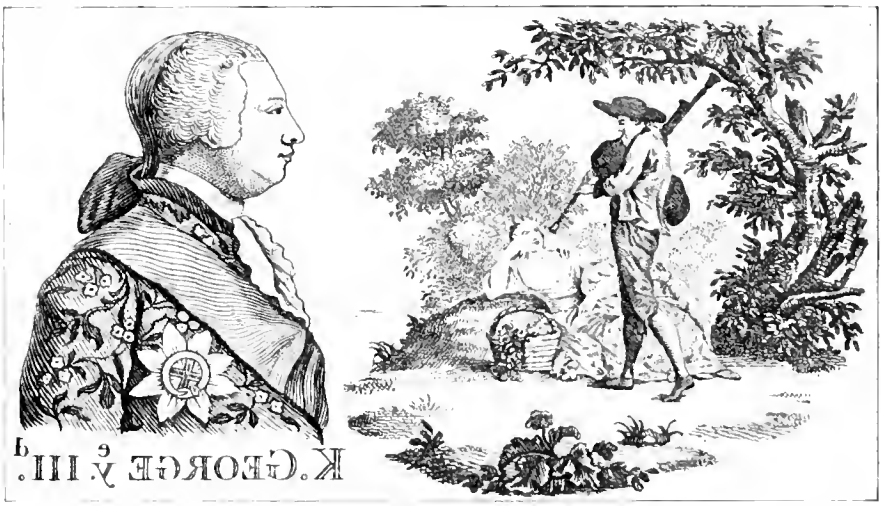
The most usual kind of transfer is that in which the subject is in black ink, on a plain white ground, but we find more rarely,

"coloured" transfer in which other colours are used, the most favoured one being a kind of violet or puce tint.

By the courtesy of Mr. Haywood, Secretary of the Royal Worcester Porcelain Company, we are enabled to reproduce impressions from two of the original copper plates used in the transfer printing of Worcester porcelain. From these it will be observed that the plates are engraved the "reverse" way, so that when the subject was *transferred* it appeared on the china in its correct form.

As a general rule, transfer Worcester bears no regular *fabrique* mark, but occasionally the crossed swords occur on specimens.

Robert Hancock was the most skilful engraver employed at



Example of copper plate used at Worcester.

the Worcester factory, and his signature, *R. Hancock fecit*, and sometimes the word "Worcester," is to be found on many excellent specimens. Some confusion is caused by the initials of a rival engraver, Richard Holdship, which are identical, but with the signature of Holdship we generally have a monogram and an anchor, the latter being a rebus on his name.

There is a plate of transfer Worcester in the Schreiber collection in the Victoria and Albert Museum, which has both signatures, and Mr. Binns of the Worcester factory considered this to be a proof that Robert Hancock was the engraver of the copper plate, and that Holdship only executed the transfer or printing

WORCESTER PORCELAIN.

Centre Vase of hexagonal form, painted with birds in panels on blue salmon scale ground. Also a pair of Vases of similar shape and ground colour, but with figures painted in the style of Chelsea—probably by an artist from the latter factory.

In the collection of Mr. C. W. Dyson Perrins.

process. In the Museum of the Royal Worcester China Works there is a mug of transfer, the technique of which is inferior to the work of Hancock, signed with Holdship's monogram and the anchor, but the word "*Derby*" instead of Worcester; and as Mr. Llewellyn Jewitt has quoted an agreement between Mr. Duesbury of Derby and Holdship, it would seem that the specimen was one which Holdship had decorated when trying to introduce the process of transfer-printing at the Derby works. This specimen is the only one so marked which is known to the author.

Mr. C. W. Dyson Perrins and Major-General Astley Terry have each a transfer specimen signed "Ross," and there is a cup and saucer mentioned in *Chaffers* signed "*J. Hughes fecit.*" The signature of J. Sadler, Liverpool, has already been mentioned.

With regard to the earlier *painted* blue Worcester, as distinguished from the *printed* or *transfer* blue and white, we may notice that small and curious little marks in blue were sometimes used in addition to, and sometimes in the absence of, the ordinary *fabrique* marks of square seal or crescent; these are called workmen's marks, and several of them will be found in the marks at the end of this notice. It is also interesting to observe that on *painted* blue and white specimens, where the crescent mark is used, it is an *open* or *outlined* crescent, instead of the *solid* one used on *transfer* or *printed* "blue and white." On a blue and white basket in Mr. Perrins' collection both the outlined and the solid or shaded crescent appear.

Recent information, founded upon careful analysis of small portions of a specimen in Mr. C. W. Dyson Perrins' collection, has caused the authorities of the British Museum to transfer six specimens of early blue and white china to Worcester which had hitherto been classed as Bow. They are interesting specimens, and should be carefully observed by the collector, and those who would desire fuller information on this subject are referred to *Chaffers*, 13th edition, edited by the author, in which the matter is discussed, or to Mr. R. L. Hobson's recently published sumptuous monograph, *Worcester Porcelain*.

In the analysed fragments the presence of steatite was discovered, and this, while used at Worcester, is known not to have been present in the Bow paste. Confirmation is also found in the existence of an old Worcester mould at the works corresponding with a sauce tureen dated 1751, which is identical with the one from which a fragment was broken for analysis. Some of these specimens bear the mark in the margin which we have been

accustomed to look upon as the monogram of Thomas Frye, founder of the Bow factory: they are now properly claimed for Worcester, and the mark is either the one which in Chinese writing represents jade or else of an unidentified Worcester craftsman.

Dr. Wall's Period.—The best period of the old Worcester china is that which is known as Dr. Wall's period, and the china richest in decoration was made from about 1768 to 1783. It was during this time that the famous blue salmon scale decoration was introduced, with panels of white ground, upon which were painted (1) figures, (2) exotic birds, and (3) flowers; and rarity and value is in the order in which the three kinds of decoration are named. Figure subjects are very scarce. The birds are brilliantly painted and finished with great care, and the gilding, which forms a scroll framework to the panels, gives the specimen a very rich effect. The flowers are also beautifully executed. We find vases, in pairs and sets of three and five, dessert, and tea and coffee services. Some groups of shells which were formerly attributed to Plymouth are now considered to have been made at Worcester, when the paste and the treatment of the painted flowers bear out this view.

The question as to whether figures were made at the Worcester factory at this period is a vexed one. Until recently it was taken for granted that there were no figures, but lately an old diary[1] was published, in which a lady, who visited the works in 1771, noted the moulding of figures, and even the methods of manufacture. There are undoubtedly some figures which it is difficult to class as Bow, because, although the decoration in general is similar to the work of that factory, there are certain details, such as the colour of a scroll or the flowers painted inside the shell, held by a costumed lady, which coincide with those on well-authenticated Worcester specimens; in addition the paste makes us more inclined to assign them to Worcester than to Bow. Mr. Dyson Perrins has several of these debatable figures, and amongst them some are marked with the "crossed swords," a mark used at Worcester, but never, so far as the writer knows, at Bow. Mrs. A. R. Macdonald has also in her collection a group of Mars bearing the crossed swords mark, and a pair of seated figures of boy and girl with crescent mark; these are probably of Worcester make. Mr. R. L. Hobson, in his valuable monograph, *Worcester*

[1] In Chaffers' *Marks and Monograms*, 13th edition (edited by F. Litchfield), there is a full quotation from this diary, which was published by Messrs. Longmans & Co.

Porcelain, published in 1910, supports the view as to figures being made at Worcester.

An episode in the history of the last period of the Worcester factory was the employment, about 1765, of some of the china painters from Chelsea. Mr. William Burton, in his chapter on "Worcester," quotes an advertisement which appeared in 1768 to the effect that the "Worcester proprietors have engaged the best painters from Chelsea, and they can execute orders in the highest taste and much cheaper than can be afforded by any painter in London." Mr. Binns was of opinion that one of the effects of Mr. Sprimont's illness and inability to give proper attention to business, was the migration of those painters from the Chelsea works.

The fine coffee-pot, illustrated on page 436, is painted in the Chelsea manner, and so are all the figure-subjects of similar character. To those who are well acquainted with the Chelsea models of Arcadian figures playing lutes, this class of subject-painting will be readily recognised as differing from the ordinary Worcester decoration, but it is only in the filling of the cartouche or panel that the Chelsea style prevails. The mould of the piece, the groundwork of rich salmon scale, and the shape of the panels, remain of the Worcester type: it is the subject-painting which we trace to the artists from Chelsea. This Chelsea school of decoration should not be confounded with the work of the outside artists, of which there is some notice on p. 448.

Another characteristic decoration of this, the best time of the factory, was what is called the "powder blue" ground. This deep blue colour was imitated from the Oriental china, and the Worcester artists managed to obtain a charming effect. The ground colour is generally relieved with fan-shaped panels, on which are birds and flowers, while sometimes there is a round medallion, in the centre of which is a group of flowers, or a bird. This kind of Worcester is never marked. Other colours were a charming green, a yellow, and very rarely, a pink-salmon scale, and, still more scarce, a rich crimson-lake ground colour.

As an indication of the rarity of this crimson-lake colour as a ground, the author only remembers having seen some half-a-dozen specimens. Mr. Drane of Cardiff has a good cup, and in the Dudley Macdonald collection these were four pieces—a basin, tray, and cup and saucer. These were once the property of the author's father, and were sold by him in 1850 with several other articles for £30 to Mr. Robert Napier, the famous shipbuilder. Subsequently they were in the collection of Mr. Dudley Ward

Macdonald, which was sold at Christie's in 1900, and were purchased by the author for £250, subsequently passing into the collection of Mr. C. W. Dyson Perrins.

As some guide to the date when the beautiful canary-yellow ground colour was first used there are two specimens in Mr. Drane's collection which are of interest. One of these is a cylindrical mug containing 2½ pints decorated with the yellow ground and a silhouette portrait of Dr. Wall with date 1759. This is probably a memorial piece made twenty years after the date of his marriage and also of his commencing practice, but it makes us *certain* that the yellow ground colour was in use previous to 1759. A cup and saucer with the same yellow ground colour has every appearance of being some few years earlier than the mug, but it is not dated.

A very beautiful dessert service, believed to be unique, of twenty-four plates, six baskets, and six dishes, decorated with flowers, but having this rare and beautiful crimson-lake introduced into the borders, was also purchased for £1018 by the author at the sale of Sir Henry Hope Edwards' collection in 1901, and specimens are now in the collection of Mr. Perrins, Mr. Harry Manfield, Lady Hughes, Mr. Ralph Lambton, Mr. Neville Chamberlain, Mr. Herbert Hughes, Mr. R. D. Turner, Mr. Robert Drane, and some other amateurs, the service having been divided into cabinet specimens. When the green ground Worcester is marked, which it very seldom is, specimens bear the crossed swords and a dot between the hilts, an imitation of an old Dresden mark. Some of the best private collections of Worcester china are those of Mr. C. W. Dyson Perrins, Mr. John Cockshutt, Mr. Frank Lloyd, Mrs. Rhodes, and Mr. Ralph Lambton, who acquired some of the best specimens at the sale of Mr. Alfred Trapnell's collection in 1899.

The paste of the Worcester china of Dr. Wall's period varies. The first made is of a dense character, and when held up to the light shows a slight greenish tint. Later soap-rock was used in the composition, which then became less dense and of a yellowish tint. The glaze is invariably level, and free from the blotchy appearance sometimes observed on early Chelsea and Bow specimens. A peculiarity, too, of the Worcester glaze is that in the great majority of specimens a shrinkage may be observed to have taken place just inside the bottom rim of the piece. If a finely-pointed lead pencil be drawn round the inside of this rim, it will make a black mark where there is this absence of glaze. With

WORCESTER PORCELAIN.

A group of four plates with decorations characteristic of the best period of the factory.

very few exceptions every article made at the Worcester factory will be found to have been skilfully potted and carefully decorated.

Flight & Barr Period.—The management of the Worcester works received a severe blow by the death of the founder, Dr. Wall, in 1776, and in 1783 Mr. T. Flight, a merchant of Bread Street, City, purchased the whole concern for the sum of £3000; on his taking Barr into partnership, ten years later, the firm

Specimen of Worcester of the Barr, Flight, & Barr period, formerly in the collection of Mr. D. W. Macdonald.

became Flight & Barr, and many specimens are now to be found bearing the name in full, also the initials B. F. B. (Barr, Flight, and Barr) impressed in the paste or occasionally roughly scratched. Some excellent work was turned out by Flight & Barr; great attention was paid to gilding and finish; but fashion had altered, and the shapes were more like those which we now class as "Empire." King George III. and Queen Charlotte gave the works great encouragement, and the prefix "Royal" was adopted by permission. A famous dessert service made for the Duke of Clarence,

afterwards William IV., in which the figure of Hope and an anchor are prominent features, dates from this time. John Pennington painted this service. Baxter was the most famous artist of this period, and painted subjects from Shakespeare, allegorical figures, and illustrations of poems and plays. Billingsley of Derby and Nantgarw fame also painted flower subjects. The London house for the sale of Worcester china in Flight & Barr's time was No. 1 Coventry Street.

Joseph Flight died in 1829, after which Martin and George Barr, proprietors, used the marks of Flight, Barr, & Barr until 1840.

The Chamberlains Period.—Robert Chamberlain, who had been an apprentice at the Worcester works, left them, and, with his brother Humphrey, started business in High Street, Worcester, and achieved considerable success — the wages in one year amounting to nearly £5000, and the value of gold used in ornamentation to about £900. Lord Nelson visited the factory on August 2, 1802, and presentation services were ordered for him to be presented by the ladies of England. Nelson died before the completion of the order, but the breakfast service was finished, and as it long since passed out of the possession of the family, specimens are in the cabinets of the different Worcester collectors, and occasionally come into the market.

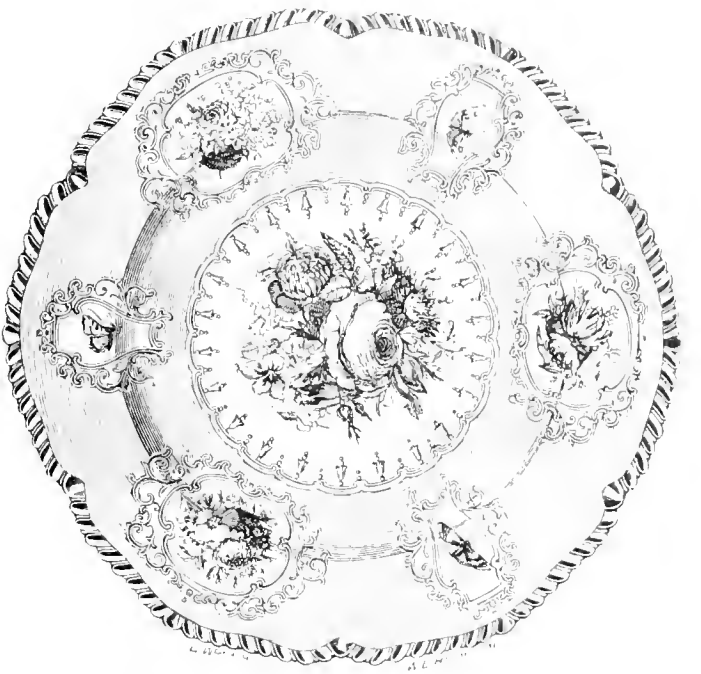
Another of these Nelson services was that presented to him after the battle of Copenhagen, which bears the dates of his battles: "Nile," "Baltic," and "St. Vincent." Chamberlain also made services for King William IV., members of the royal family, and various high officers of State, and for the City Corporations; specimen plates of these handsome services are to be seen in the Museum of the Royal Worcester Works. Mr. C. Wentworth Wass had an interesting collection of royal, historical, and armorial china, and this included several specimen plates of the services made by Chamberlain for royal and notable personages, amongst them some pieces of the famous "Nelson" services.

The painting of figure subjects in Chamberlain's Worcester is very carefully executed, the gilding rich, and the finish altogether of high excellence, although of course the taste is quite different from that of the old "Dr. Wall" Worcester which we have already noticed.

In the year 1840 the two firms of Flight & Barr and Chamberlains amalgamated, and the work was carried on until

1847, when the partnership ceased, and for some five years Walter Chamberlain and John and Frederick Lily continued the business.

Messrs. Kerr & Binns were proprietors of the works from 1852 until 1862, when the present company, entitled the Royal Worcester Porcelain Company, was formed with Mr. Binns as managing director, and some influential local gentlemen as



SPECIMEN OF WORCESTER. CHAMBERLAINS PERIOD.
Pattern of Breakfast Service made for H.R.H. Princess Charlotte on her Marriage.

directors and shareholders. Mr. Binns retired in 1897, and has since died, and Mr. Evans, formerly secretary, is now managing director. Great improvements have been made in the buildings and plant, and the manufacture of modern Worcester is carried on upon a very large scale. The designs and decorations are, however, upon entirely different lines from the old style, and though excellent of their kind, scarcely interest the collector of *old* china. An illustration of modern Worcester is given in Chapter IV.

Of the comparatively modern work done at Worcester, the beautiful enamel painting by Mr. Thomas Bott, which has been termed "Worcester Limoges," claims attention. This was introduced during the proprietorship of Messrs. Kerr & Binns, and specimens are in considerable demand by collectors.

Grainger's Worcester.—Another Worcester factory upon a small scale had also been established in 1800 by Mr. Thomas Grainger, a nephew of Humphrey Chamberlain, and the mark of Grainger's Worcester, and of Grainger, Lee, & Co., is found upon china painted and finished much in the same style as Chamberlain's Worcester. This work was executed from 1800 until 1846.

In the year 1889 Grainger's old works were acquired by the present company and continued by them on the original site.

Another firm which after a short existence was incorporated with the Royal Worcester Porcelain Company, is that of James Hadley & Sons. James Hadley was principal modeller for many years at the old works, and left in 1896 to start manufacturing on his own account, with three of his sons, under the above title, but at his death in 1903 the Royal Porcelain Company acquired the business. Hadley's mark for the short term of his firm's existence was a monogram combining the letters J. H. & S. Their work never reached a high standard.

Locke's Worcester.—In the year 1895 Edward Locke, who had for many years been employed at the Worcester works as modeller, set up for himself and made moulds similar to those of the parent factory. These were at first sold as Locke's Worcester. Later, owing to the suppression of the word Locke and the injury thus sustained by the Royal Worcester works, the latter took legal action, and in the result Mr. Justice Byrne decided entirely in favour of the original company.

Worcester painted by Outside Artists.—Apart from the Worcester china decorated at the works, there appears to have been a certain number of pieces of china sold by the factory in the *white* and decorated by artists. In the collection of the late Baron Rothschild there was a remarkable set of vases painted by an artist named John Donaldson, and Mr. Dyson Perrins has also some magnificent specimens attributed to the same hand. Donaldson worked from 1765 to 1770, and some of his pieces are signed with his initials, J. D.

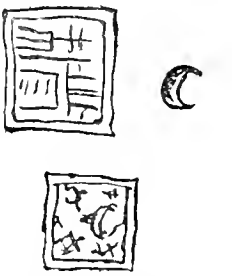
Another famous artist, whose work has been but little known and appreciated, was one named O'Neale, and a remarkably

fine set of three important vases in Mr. C. W. Dyson Perrins' collection, of which we give a full-page illustration, are signed by him ("*O'Neale pinxt*"). Another pair of vases in the same collection, with studies of Æneas bearing Anchises, and of the Rape of Helen, signed by the same artist with the addition of the year 1769, gives us the date of these fine specimens, and the time when O'Neale worked. At the sale of Mr. J. E. Nightingale's collection (December 1911) a coffee cup and saucer by this artist realised £33, 12s.

In addition to the work of Donaldson and O'Neale, a "china and enamel painter" named John Giles, of Kentish Town, seems to have bought the Worcester china in the white, and to have decorated and re-fired it. In the *Public Advertiser* of January 28, 1768, appeared an announcement to the effect that J. Giles had opened a warehouse in Cockspur Street, London, where could be seen Worcester porcelain "curiously painted in the Dresden, Chelsea, and Chinese tastes." It is pretty evident that Giles carried on an extensive business, and the fact that he decorated his goods in styles different from those of the orthodox factory manner, accounts for the "puzzles" which occasionally turn up to perplex the expert and collector.

One effect of Giles' advertising his wares would seem to be the more energetic advertisement by the original factory of their employment of the Chelsea painters, which appeared about this time, and the reference to "any painter in London" without doubt alluded to this opposition.

There is in the Sheldon collection a blue painted cup and saucer with a blue crescent mark, supposed to have been decorated in colours and gilded by Giles. The cup and saucer are marked with a Chinese seal (differing on cup and saucer) in red, the blue crescent *showing through the red seal* on the cup, while on the saucer it is separate from the seal. Giles worked from about 1756 to 1780, but during the last ten years the business was carried on by James Giles, probably a son of John. Giles became involved in financial difficulties, and eventually sold his stock and plant to Duesbury of Derby.



Mark with crescent showing through the seal.

Occasionally signatures are found of other artists who either were never employed at the works, or who had left the works, and having bought the white china, painted it and marked it

with their names. Of these, the work of C. C. Fogo, who painted landscapes and Chinese scenes, is much sought after by Worcester collectors.

We may conclude this notice by observing that, since a previous edition of this book was published in 1900, the prices of Old Worcester porcelain have materially appreciated. At the Trapnell sale in July 1899 a fine vase painted by Donaldson realised £703, 10s., and a pair of tea-cups and saucers, salmon scale blue ground, with Watteau figures (very scarce), £157, 10s.

SPECIMENS OF WORCESTER.

Group of specimens of various descriptions.

At the sale of the late Mr. Gilbert's collection (May 1904) a single tea-cup was sold for £120; in December 1911 a two-handled cup and saucer of this rare decoration (Watteau figures) brought £223, 12s., and a dessert plate with panels of these same figures was sold at Christie's in November 1911 for £147. At some recent sales at Christie's, pairs of Worcester vases, of hexagonal form, about 15 inches high, with exotic birds and blue salmon scale decoration, have fetched as much as £1600, while similar vases 12 inches high realised 950 guineas. Ordinary dessert plates, of similar decoration, which ten years ago brought £12, have sold for £30 each, while those with flowers in the

WORCESTER PORCELAIN (EARLY PERIOD).

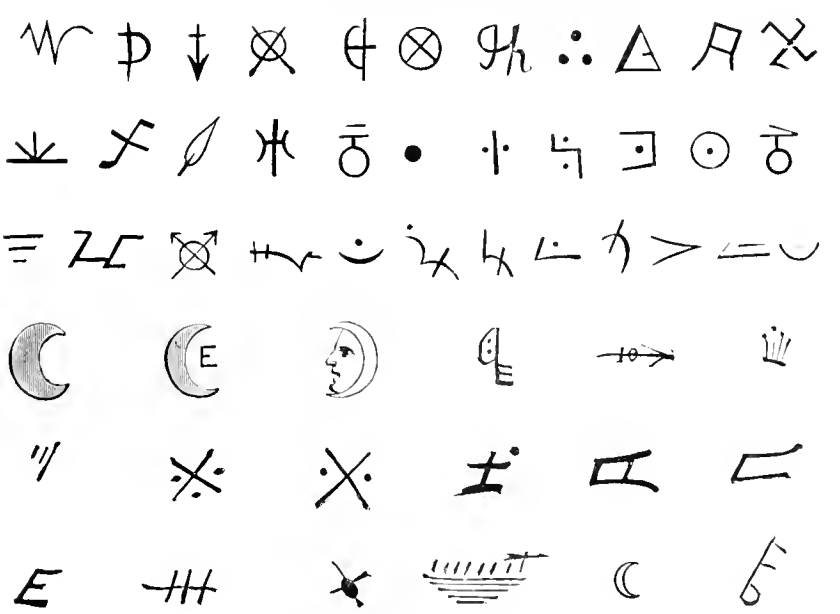
Ice-pail with the Arms of Lord Nelson and the names of some of his victories.
In the collection of MR. F. A. CRISP, F.S.A.

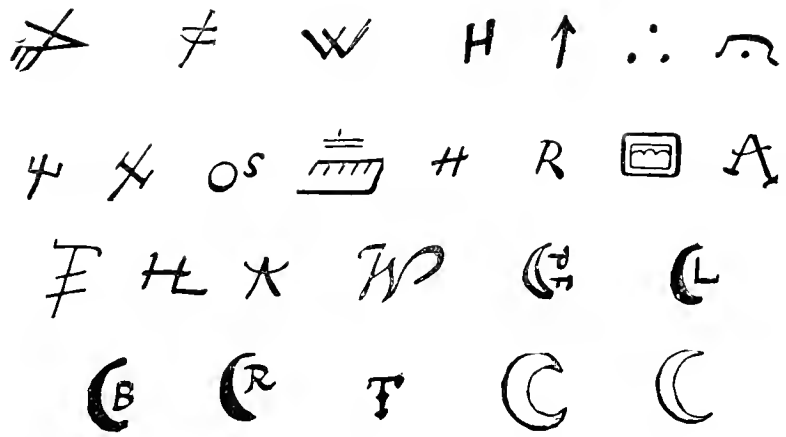
panels, instead of birds, have also doubled in price from about £8 or £10 to £20 and £25 when the specimens have been good in quality and brilliant in decoration. Specimens with the favourite "apple green" ground colour command an ever-increasing price. At the sale of Mr. J. E. Nightingale's collection (December 1911) an oviform vase of this ground colour with panels of birds, only 8½ inches high, sold for £273.

The Worcester coffee-pot illustrated on page 436 cost Mr. Macdonald £50 in 1889–90, and realised at the sale of his collection in 1901, £315. Some further reference to these prices of Worcester porcelain, will be found in the chapter on "Values and Prices."

The reader who is especially interested in the collection of Old Worcester porcelain is recommended to consult the recently published monograph by Mr. R. L. Hobson, entitled *Worcester Porcelain*. It is sumptuously illustrated, and the latest edition of Chaffers' *Marks and Monograms*, revised by the author, will be found to contain a great deal of information about the history and productions of this important factory.

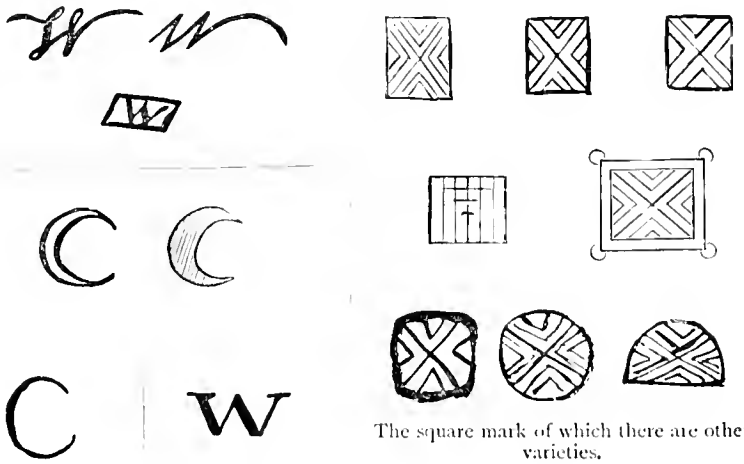
Various Marks of Worcester Porcelain Factory during the Dr. Wall Period.





The above are workmen's marks, sometimes used in addition to the ordinary *fabrique* mark of square seal or crescent, generally on painted blue and white Worcester of the early period.

In the notice on "Bow" following the illustration of several of these workmen's marks, the reader will find a note which should be referred to. The writer has seen the majority of these workmen's marks on specimens which he considers to have been made at Bow. It is possible that some of the workmen migrated from one factory to the other. The crescents with faces and letters are also claimed by some experts for Caughley. When such marks occur on very sparsely decorated blue and white specimens, it is very difficult to be positive in attributing correctly.

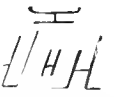


The square mark of which there are other varieties.

This mark is claimed for Derby.

W.P.C.

These "Dresden" marks occur in great variety on early Worcester specimens. Sometimes the crossed swords have the dot between the hilts, while the numbers between the points of the swords differ on various specimens.



These marks of Oriental characters occur in great variety, being copies of old marks on Chinese porcelain of the Ming dynasty.

All the marks given on pp. 451–53 were in use previous to 1780.

Note.—The crescent very rarely occurs in gold. It is found on a dessert service painted in fruits, with a charming border in gold and colours, which was in the collection of H.R.H. the Duke of Cambridge, sold at Christie's in June 1904. It is said that this gold crescent was put on services made for members of the royal family, and the fact of this one having been made for the Duchess of Gloucester, rather bears out this contention. Some of the plates of this service had, in addition to the gold crescent, a crescent impressed in the paste. The printed W is very rare, and is found as a rule on specimens of particularly fine quality. On exceptional pieces *two* marks, seal *and* crescent, are found, and also the seal mark in *blue* and crescent in *red*. A note as to these combined marks will be found on p. 449.

The mark in the margin in blue is on the covers, and also on the bottom of one of the baskets of a pair of baskets, covers, and stands, with trellis pattern and flowers in relief—in Mr. Dyson Perrins' collection. The companion basket is marked with the Chelsea anchor in red, a mark found occasionally on pieces of undoubted Worcester make.

R. Hancock fecit

WORCESTER.
R. Hancock, engraver, circa 1758.

RI Worcester

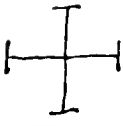
WORCESTER. Mark of Richard Holdship, about 1758, on transfer ware.

Monogram of John Donaldson, painter of Worcester China. See pp. 448–9.

Imitation of Sèvres mark.

This mark is given by Mr. R. W. Binns (*A Century of Potting*, p. 346), as occurring on jugs belonging to the Corporation of Worcester. They are emblazoned with the city arms and dated 1757. The bowls also belonging to the Corporation, are of much later date (1792).

Imitation of the Chantilly mark.



These two marks are given by Mr. Hobson as occurring on Worcester. They are apparently copies of the Tournay and Fürstenburg marks.

The marks as given above are rather exceptional than general, and occur upon few specimens. Curious marks (not given here) are also sometimes found on pieces of Worcester porcelain, the decoration of which is copied from "blue and white" Oriental china; such marks are evidently careless imitations of those upon the specimens copied. The Chelsea anchor also occurs upon at least a dozen specimens known to the author.

C
Flight

Flight.

WORCESTER PORCELAIN.

Set of three important Vases, dark blue ground colour, with lion-, bear-, and boar-hunting scenes by O'NEALE: signed by the Artist.

In the collection of MR. C. W. DYSON PERRINS.

B or **B** incised

Used between 1793 and 1803

B F B

Barr Flight & Barr

BFB

Flight Barr & Barr

BARR FLIGHT & BARR.
Royal Porcelain Works.
WORCESTER.
London-House.
No. 1 Coventry Street.

Marks of the "Flight" and "Barr, Flight & Barr" period. Sometimes the initials B. F. B. are carelessly scratched in the paste.

Chamberlains

CHAMBERLAIN & Co. WORCESTER

CHAMBERLAIN
WORCESTER.

WORCESTER. Established 1786; joined with Barr 1840.

Dunrobin,
Chamberlain & Co.,
Worcester.

Grainger Lee and Co.
WORCESTER.

* *George Grainger*
Royal China Works
Worcester.

WORCESTER. Established 1801.

G. GRAINGER & Co. MANUFACTURERS WORCESTER.

ROYAL CHINA WORKS. G & Co ESTABLISHED 1801 ENGLAND

Monogram of J. Hadley & Sons, 1896–1903. See p. 448.

WORCESTER PORCELAIN
COMPANY (LIMITED).

Later marks, Chamberlains, Grainger, and the present Royal Worcester Porcelain Company.

WORCESTER.
Messrs. Kerr & Binns, 1852 to 1862.

Mark previous to 1862.

Mark since 1862.

The "51" in the centre of each circle stands for 1751, the first year that porcelain was made at Worcester.

WROTHAM, KENT.

Potteries are said to have existed at or near Wrotham (pronounced Rootham), in Kent, in the early part of the seventeenth century. Specimens which can safely be ascribed to this early period are rare, and unless they bear upon them some indication of their origin, such as the word "Wrotham," there is little to

A Posset-pot of Wrotham ware, from Professor Church's *English Earthenware*.

distinguish them from other brown ware decorated by the old "slip" process. They are generally "tygs," "posset cups," bowls, or dishes, and are similar to what is more generally known as "Toft" ware. (See also TOFT.)

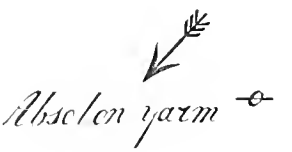
According to Mr. J. Eliot Hodgkin, F.S.A., who wrote a fascinating work on early English dated pottery, the earliest dated specimen of Wrotham ware bears date 1612 and the latest 1710. The dates and also the designs, which generally consist of letters and similar ornament to that shown on the illustration above, is in yellow slip, sometimes with an incised pattern, on a ground of coarse reddish-brown pottery highly glazed. There are some good specimens in the British Museum, among them a dish with the initials I. E. W. E. and date 1699. The reader will find further particulars of several notable specimens in the latest (13th) edition of *Chaffers*, revised by the author.

YARMOUTH.

There seems little reason to doubt that the so-called "Yarmouth ware" was not made there. Various kinds of earthenware were procured from the makers, from Staffordshire or Leeds, some pieces bearing the marks of Staffordshire potters; and these were decorated with fruit, flowers, and the like, by various members of a family named Absolon. The business seems to have been started by W. Absolon late in the last century. Their name is always painted. The arrow, which is not infrequently found accompanying Absolon's mark, is no doubt that of the maker of the ware.

A correspondent has called the author's attention to a specimen of cream-coloured ware which he has seen, that has the name "*Wedgwood*" impressed, and also the words "Absolon Yarm" painted.

Impressed.



ZELL, Austria.

Pottery resembling in many respects Wedgwood's Queen's ware, or Leeds ware, was made here early in the nineteenth century. The mark is the word ZELL stamped. Herr Jännike

gives these two marks as those of the modern factories of Haager, Hörth & Co. and C. Schaaf, 1845.

ZÜRICH, Switzerland.

The exact date of the establishment of a porcelain factory here is unknown, but 1759 has been ascribed as a probable date, and a well-known specimen is in existence dated 1765. A celebrated Swiss painter and poet, Salomon Gessner, took great personal interest in the success of this factory, and not only designed but painted many of the specimens. A German refugee

named Sonnenschein modelled the figures, which it may be observed are generally clever and characteristic, and some of the best Zürich artists lent to the undertaking the support of their assistance and influence. The colour of the paste, which is hard, is a greyish-white, and the painting, generally in landscape, is finely executed. The mark under the glaze is of a dark blackish-blue, or of a soft light blue colour. Imitations, of which there are many, have white paste, carelessly finished decoration, and bright blue mark. These are made at German factories, and sold to travellers in Swiss towns, and collectors should beware of them. The factory declined and closed about the time of the French invasion, 1799, and specimens are very rare. Sir Henry Angst, a gentleman residing in Zürich and H.B.M. Consul, has made a very interesting collection of nearly 1000 specimens of this factory, which he has presented to the National Museum at Zürich, and it is to his kindness and enthusiasm that the author is indebted for much of the information contained in this notice.

Pottery was also made at Zürich, and there are some specimens in the Sèvres Museum which were presented by the director of the works. The mark was a Ƶ similar to that on Zürich porcelain. Chaffers also gives this in combination with the letter B.

ZWEIBRÜCKEN OR PFALZ-ZWEIBRÜKEN, RHENISH BAVARIA.

A hard-paste porcelain factory existed here in the latter part of the nineteenth century, and a specimen in the Munich Museum is described by Professor Hofmann in his catalogue of that collection. The mark given here was previously attributed erroneously to Strasbourg. Only table services of an ordinary character appear to have been made here, and it is surprising that it should have been thought worth while to publish an expensive monograph on this factory, which was issued by the Leipzig press in 1907. According to this authority the factory was founded in 1740, under the protection of Christian IV., Duke of Anhalt, and existed until his death in 1775.

Design on the back of the plate of a service made for Queen Victoria by the Royal Worcester Porcelain Company.

CHAPTER VIII

Notes and Explanations

SOME of the terms used in the foregoing chapters, apart from their ordinary meanings, have others of a somewhat technical nature in connection with ceramics. There are also a few minor subjects, about which some information would have been offered, but for the fact that its insertion would have interfered with the form in which this work has been cast.

An alphabetical arrangement of such terms, with a descriptive meaning attached, may be of use for reference.

Amorini.—An Italian term, often found in descriptions of ceramic decoration, signifying "Cupids."

Amphora.—The name of a vase used by the ancient Greeks for domestic purposes, and also for coffins; when employed for the latter purpose, they were made in halves, and after the insertion of the remains, were re-joined. (See ANCIENT POTTERY, pages 4, 5.)

Antique.—This word denotes no particular date, but is generally applied to those monuments of ancient Greek and Roman art that have been handed down to us. It is obviously incorrect to apply the term to porcelain which has been made within the last two hundred years, and yet we continually see in the catalogues of auctioneers, and of collectors and dealers, such expressions as "antique" Worcester china or "antique" Chelsea, and so on.

Atelier.—Our word "studio" almost exactly expresses its meaning.

Basaltes or *Basalt black.*—The term applied to a stoneware made by Josiah Wedgwood and imitated by the Leeds potters,

by Spode, Turner and others. It is black throughout, of great density and hardness, and the name is taken from an Egyptian black rock called Basalt.

Bat Printing.—This process is described in the notice of the Worcester factory, Chapter VII.

Beaker.—The derivation of this word would show its reference to a drinking-cup, as distinguished from a tankard, but the term is almost exclusively employed to designate a peculiar form of Chinese or Japanese vase, cylindrical except at its mouth, where it widens, like the large end of a trumpet. The "sets" of Chinese and Japanese vases generally consist of five—*i.e.* three jars and covers, and two "beakers."

Bénitier.—A small vessel for holding holy water. Generally in the form of a saint or angel holding a shell.

Biscuit.—This term is applied to unglazed porcelain. The appearance of biscuit china is aptly described by Chaffers as like a new clay tobacco-pipe without the least gloss upon it. It means literally twice cooked. Strictly speaking, the term "biscuit" can be applied to any unglazed ware, such as a common flower-pot, but the term is not used in this sense by collectors of, or dealers in, rare porcelains. By "biscuit" china we mean the pure white unglazed porcelain. *Sèvres biscuit* is extremely fine, and *Derby biscuit* runs it very close. Some excellent biscuit china was also made at Meissen about the Marcolini period. There is a collection of different kinds of biscuit china at Knole House, Sevenoaks, formed long ago by the Duchess of Dorset. (See also *Kiln.*)

Bistre.—A pigment of a warm brown colour of different tints, prepared from the soot of wood, that of the beech being preferred. Specimens of old Frankenthal and other German factories are found decorated "*en bistre.*"

Byzantine.—This style of decoration is the elaboration of Oriental detail, grafted upon classic forms, and was in vogue among the Romans, after the removal of their seat of empire to Constantinople.

Cabaret.—The literal meaning of this French word is an inn or public-house, but the term is used in connection with ceramics to describe a small *déjeuner* or *tête-à-tête* service, generally composed of a plateau (*q.v.*), one or two cups and saucers, and the other pieces of china forming the set.

Calcareous Clay.—A clay which contains an unusual quantity of lime, used extensively for the body of Delft ware.

Camaïeu.—Painting "*en camaïeu*" is understood to be executed in a single colour, varied only by the use of its different shades to heighten the effect. An old Sèvres vase of rich *gros bleu* ground, with a medallion painted "*en camaïeu*" on white ground, gives one of the best effects produced by that famous factory.

Can.—A cup of cylindrical form; this shape has been a favourite one for cups at the Sèvres manufactory.

Celadon.—This term was originally applied only to Oriental porcelain, of which the decoration was peculiar in having a pale sea-green colour mixed with the paste before firing, and so producing an effect perfectly distinguishable from that where the colours have been afterwards applied. The object was probably to imitate the jade of similar colour, a stone very much in favour with the Chinese. Latterly the French, and some of our English factories, have adopted this form of decoration, and such pieces are also called céladon.

The name is said to have been derived from the hero of the popular novel *L'Astree*, written by Honoré d'Urfé in the seventeenth century. The colour was supposed to have the peculiar faculty of detecting poison. It is the earliest colour produced by Chinese potters, and dates from the Sung dynasty, A.D. 960–1279.

Ceramic.—Derived from the Greek word *Keramos*, meaning clay, and therefore used in the designation of all articles made of that material. The work is spelt also Keramic, taking its derivation direct from the Greek instead of through the French medium *Ceramique*.

Chiaro-oscuro.—A term used to describe the kind of painting which relates to light and shade. A specimen is said to be painted in *chiaro-oscuro* when different shades of only one colour

are used. A good example of this class of painting is the set of twelve Della Robbia plates representing the months, which are in the Victoria and Albert Museum.

Clay.—(See *Kaolin.*)

Clobbered.—This term is applied to china or earthenware which has been re-decorated, generally in blues, greens, reds, and gold, over the original more simple blue decoration, the article then having been re-fired. This kind of work was extensively done both in Holland and in England about sixty years ago. (See also notice on CHINESE PORCELAIN, Chapter VII.)

Colours.—These are applied to the *unglazed* or *glazed* surface of the porcelain, according to the nature of the metallic oxide employed, some being unable to bear intense heat without volatilising. The preparation is made by the metallic oxide being ground down with fusible glasses, which, when applied to the porcelain and placed in the kiln, melt and adhere to the surface.

Gold is applied in a state of amalgam, ground in turpentine, and afterwards burnished with agates.

Blues are made from cobalt, the shades being varied by the addition of oxides of tin and zinc ; white, from arsenic and tin ; and so on. (See also *Kiln.*)

It will be noticed that all colours applied to pottery or porcelain are mineral, not vegetable.

Crackle.—(See notice on CHINESE POTTERY.)

Craze.—An appearance somewhat resembling crackle, but produced by the china being withdrawn from the kiln before it has been allowed to cool, or by a defect in the firing. This appearance is not infrequent in pieces of old Chelsea and Crown Derby.

Crouch ware.—This term was applied to the ware made early in the eighteenth century, from a whitish Derbyshire clay which before its adoption by potters had been used by glass-makers. As the potting industry progressed this Crouch clay was abandoned for superior material found at Poole in Dorset, in Cornwall, and other parts of England. Mr. W. Burton says that there is a greenish tint in this old Crouch ware caused by traces of chemical impurity left in the clay.

Dealers.—The multiplication of shops, where old china is sold, that has taken place since the notice under this heading was originally written in 1878 is remarkable. Both in London and the provinces one finds everywhere an assortment of some kind of "old china" for sale, while most of our large stores have followed the fashion by adding a so-called "Antique Department."

In a special chapter on "HINTS AND CAUTIONS" the author has attempted to assist the amateur in his selection of a firm with whom to deal; he will here only repeat the well-known legal maxim, *Caveat emptor.*

Seventy or eighty years ago the trade in the then modern artistic porcelain was very limited, and that in old china was confined to a few dealers, such as Baldock & Hitchcock of Hanway Street, or Hanway Yard, as it was then known; Fogg & Isaacs of Regent Street, Owen, and Town & Emanuel of Bond Street, with Bentley, Jarmin, and Forest, some of whose names a few very old collectors now living may recollect. Some ten years or so later, Samuel Litchfield (the writer's father), Samuel Willson, grandfather of the members of the present firm of Willson Brothers in Pall Mall, and one or two others commenced business, while the past twenty or thirty years have seen very numerous additions to the list.

Until 1860, when Government duty on foreign porcelain was abolished, the importation of artistic porcelain was carried on with great difficulty.[1] The importer had to exhibit each consignment for the inspection of custom-house officers, and if his own valuation was considered too low, a trade opinion would be taken, and the importation, divided into small lots suitable for private buyers, would be sold by auction, the importer only receiving a small profit upon the valuation he had given.

Ardent tariff reformers are apt to forget the troubles of an importer, when the question of a tax has to be settled and the Custom House officers satisfied.

The abolition of the East India Company's monopoly of Eastern trade in 1858 had also a great effect upon the traffic in foreign china, letting in quantities of Chinese porcelain, which had hitherto been rare and expensive, and gradually bringing about the special Eastern manufacture for the European markets. Previous to this, a considerable sale had been found for what

[1] The duty on foreign porcelain was, until its reduction by Sir Robert Peel, as much as thirty per cent., but was then reduced to ten per cent., and ultimately removed by Mr. Gladstone in 1860.

was technically called "clobbered china," that is, blue and white Chinese porcelain, painted over in more attractive colours (according to the taste of the day), and re-fired, a process which the composition of Chinese porcelain renders possible.

Some twenty or twenty-five of the London dealers have very large sums locked up in their stocks. It is a business that could not possibly be carried on successfully unless the dealer is possessed of a natural taste for the subject, and, in addition, adequate capital. Perhaps enthusiasm engenders a weakness for continual purchases that in many cases leads to an accumulation of stock so great that sales provide only a very moderate interest on the invested capital.

Enamel.—A vitrifiable composition used for coating pottery, and applied to the glaze after firing. The term is also used to describe the kind of Oriental porcelain, in which the colour stands out in slight relief from the surface. Chinese porcelain known as "old green enamel" is valuable and rare. (See notice on CHINESE PORCELAIN.)

Fabrique.—The private establishment of a master potter of the Renaissance period, a meaning that the word "factory" or "pottery" fails to convey exactly. For want of a better word *fabrique* is frequently used as an alternative to "pottery" in a larger and more liberal sense than its real meaning warrants.

Faience or Fayence.—The origin of the term is either the name of the town Faenza near Bologna, or of Fayence in France, where majolica was manufactured. Like the term "Delft," however, it has come to designate all kinds of artistic pottery.

Fictile.—The term applied to all ancient pottery, from the commonest products in clay to the highest form of the art. Ceramic has a very similar meaning.

Flambé.—The term applied to pottery or porcelain which depends for its decorative effect, upon the cloudy or shaded and mottled colour of the glaze. The Chinese were the first to produce these highly effective and telling bits of ceramic colour, but lately the processes have been adopted in France and England. Flambé, or, as it is sometimes called, "flashed" porcelain, when of the really old Ming period, is very valuable. This kind of

decoration has lately been revived by our modern English potters, among whom Bernard Moore, W. Howson Taylor, and William Burton as director of Pilkington's Pottery Co. may be specially named.

Flux.—Glass in a fusible state containing lead or borax, and added to colouring metallic oxides to fuse them to the glaze in the process of enamelling.

Fresco.—Painting *al fresco* is the execution of a design upon *wet* or *fresh* ground, and requires considerable skill, as it cannot be retouched or corrected.

Frit.—An imperfectly vitrified mass, formed by the partial fusion of sand and fluxes, used in the composition of "soft" or artificial porcelain to give it transparence. The frit may be suitable or unsuitable for its purpose, and upon this the success of the potter will depend. Frit is also used in the glazes of porcelain.

Glaze.—The glaze for covering the biscuit (see *Biscuit*) is composed of elements similar to those of glass; that for pottery is opaque, as made from lead or tin, and silex; while that for common stoneware is produced by the decomposition of salt. The simplest and oldest form of glaze is a pure silicate of soda; the addition of oxide of lead made the glaze more fusible, but less hard and durable. This has been termed a plumbiferous glaze, and was used at a very early date. Many other chemical mixtures have been adopted by different potters to obtain suitable glazes for their ware. (See also notice on SALT-GLAZE POTTERY.)

Greybeard.—A name applied to a kind of stoneware drinking-jug, used in the sixteenth and seventeenth centuries, ornamented with a bearded face in relief on the upper part of the spout. (See also notes in Chapter II.)

Grisaille.—Literally means "grey"; a kind of painting by which solid bodies are represented, the different tints of grey being employed to give the effect of relief.

Ironstone China and Ware.—A very fine pottery closely resem-

bling porcelain, made in England ; the best known is that which bears the mark, "Mason's Ironstone China."

Jasper Ware.—The name given to a specially prepared ware of Josiah Wedgwood's. (See WEDGWOOD, Chapter VII.)

Kaolin.—Porcelain clay which, with felspar, unites to make the product known as porcelain. Kaolin is prepared for the potter's use by being subjected, on an inclined plane, to a constant fall of water which washes it into a trench, whence it is conducted to a series of "catchpits" that serve to relieve the matter of impurities. The clay is then allowed to settle in tanks or ponds, and the superfluous water withdrawn by drainage. The clay is then cut into pieces of nine inches to a foot square, and dried under sheltered huts, whence it is conveyed to the potteries. The finest clay in England is that procured from Cornwall. The clay used for pottery is found in Devonshire and Dorsetshire (Poole), and is of a coarser nature. (See also *Petuntse.*)

Kiln.—Common pottery kilns are destitute of interior fittings, while those used for the better kinds have shelves and partitions to keep the pieces separate while firing. With porcelain kilns, however, the extra precaution is taken of using saggars or crucibles made of the strongest clay, to resist the action of the fire, and protect the pieces enclosed. The firing is perfected in three processes—the first, in which the piece is subjected to a very high temperature, transforms the paste into a biscuit (see *Biscuit*), the second is the glazing process, and the third is that of fixing the colours by vitrification. (See also *Glazing.*)

Kirin.—A mythical animal used in the decoration of Japanese pottery and porcelain. (See notice on JAPAN, page 223.)

Knock-out.—This is a slang term for what is really a syndicate of dealers formed to purchase at public auctions upon terms advantageous to themselves. The system is often inveighed against, and appears to be but little understood, the present instance probably being almost the only one in which an explanation has been published.[1]

The dealers who intend putting in their claim to the lot in question, abstain from competing, and it is knocked down to one

[1] Since this note appeared in the original edition of *Pottery and Porcelain*, published in 1878, it has been quoted by many writers with and also without acknowledgment.

of their number, generally the senior, if he is enabled to bid a higher price than any other purchaser present. They then adjourn to a convenient place and hold, as it were, a kind of private auction among themselves.

Thus A., having bought Lot 100 for £10, B., C., D., E. would offer an advance of say £2. A., however, thinking the article worth more, or perhaps having a special customer for it, would refuse this and make a further bid of £1. Any one of the number who still felt speculatively inclined could continue to advance until all his opponents retired, upon which he would pay them out their shares in money. Thus, for the sake of explanation, let us suppose that the utmost trade value of the lot was reached when A. virtually offered £13. B., C., D., E. would now withdraw, upon which the advance of £2, in which they had all participated, would be divided into five portions of 8s. each, which A. would pay out, saving his own share, and so, with the payment of the £10 to the auctioneer, holding the lot at £11, 12s. instead of paying £12, 12s., which he must have bid had he been opposed in the public sale by the four other dealers who required the lot.

Before a final settlement of an important lot is made, there may be several successive "knock-outs"; thus, supposing that twenty individuals composed the first or general syndicate, the greater number would probably retire and take their shares when a moderate advance was reached. Some six or seven would have a fresh "deal" after the others had retired, two or three of these would "go out" at a further advance, and the final "tussle" would then take place between A. and B., or A., B., and C., when the one who finally held the lot would pay out afresh the shares of his latest opponent or opponents. In many cases the game of "Knock-out" may be compared to that of "Poker."

In some instances where articles of great value are sold, and members of the general public present at the sale are ignorant of their worth, considerable sums are "knocked out."

That such combinations cause a heavy loss to the estates entitled to benefit by the proceeds of a sale, is evident, but it must be borne in mind that it is often the fault of an auctioneer whose knowledge of works of art is very deficient; and his clients would be considerably benefited were he to seek the advice of a reliable expert, who, for a moderate fee, would give him an opinion or valuation of the goods he did not understand. The right of dealers to form a syndicate can scarcely be disputed, for

they, instead of others in whom they are not interested, gain the benefit of their judgment. The system, however, is a bad one, and has become further abused by the participation of dealers who are not *bonâ fide* purchasers, but join merely for the sake of taking out their "shares" in money, and in these cases the "knock-out" becomes a game of "bluffing," the result of which is that the *bonâ fide* purchaser has to pay away profits to a number of the trade who haunt the salerooms for the purpose of levying a species of blackmail.

Kylin.—A Chinese monster, something between a lion and a dog, said to be an emblem of good fortune, and a favourite ornament on Chinese pottery and porcelain.

Lustred Ware.—See notice on MAJOLICA, also special notice on English Lustre Ware in Chapter VII. under LUSTRED WARE.

Parian.—Differing only from biscuit by the employment of a felspar, that is fused at a lower temperature; its invention was arrived at by experiments undertaken with a view to produce a peculiar kind of biscuit. The greatest care and skill are required in modelling figures and groups of this material, on account of the liquid state of the paste and the great amount (20 to 25 per cent.) of shrinkage, which takes place in firing. (See also notice on SPODE.)

Paste.—The body or paste is the amalgam of felspar and kaolin, that is, the material of which the potter forms his vessel as distinguished from the glaze. Thus one may say, "This has a good 'fat' body, but a poor thin glaze, or is made of poor body but has a good glaze." The paste may be hard or soft, or, to adopt the French terms, *pâte tendre* or *pâte dure*. It used to be said that hard paste could not be scratched or indented by a steel file, while soft paste was easily injured by any sharp instrument firmly pressed along its surface. The old Sèvres factory, and also the group of small factories which were absorbed when the undertaking was made the royal factory of Louis XV., such as Ménecy, Sceaux Penthièvre, St. Cloud, Chantilly, and the like, all made the soft or really *artificial* porcelain, while the Orientals, *i.e.* the Chinese and Japanese, also Dresden, Berlin, and the majority of European ceramic factories, made "hard" or *true* porcelain.

Within the past sixty years or so the manufacture of porcelain has been altered by the mixing of bone ash and other materials, so that different degrees of hardness and softness have been produced and one can no longer divide the paste or body of which china is made into the two classes of hard and soft.

In Chapter III. on PORCELAIN the reader will find more explanatory notes on the difference between hard and soft paste.

In the case of Sèvres porcelain, soft paste was made up to the time of the Great Revolution, and then hard paste until the present time; the terms *tendre* and *dure* are useful to distinguish the two different kinds of manufacture. The chief artistic advantage of soft paste is that the colours sink in, so that the effect is softer and infinitely more delicate, while in the hard paste the decoration seems to remain entirely on the surface. (See also notice on SÈVRES PORCELAIN.)

Pâte sur pâte.—The name given to a process in which a decoration was executed in *slip* (*q.v.*) while the piece was still unfired. Marc Louis Solon when employed by Mintons made this method a speciality. (See notice on MINTONS.)

Patina.—The incrustation which was formed, in the course of time, on antique medals or bronzes. It has been a vexed question lately, whether the surface of porcelain is, in process of time, subjected to some chemical action of the atmosphere, resulting in reduction of glaze, and also of a slight change in colour. The difficulty experienced in exactly imitating the bluish white of the old Nankin, and of peculiar tints of white in the grounds of other *fabriques*, has caused this question of *patina* to be raised respecting porcelain.

Petuntse.—Known by its English name of felspar. It results from the disintegration of granite, and is used with kaolin (see *Kaolin*) to produce porcelain; felspar differing from kaolin in this important feature, that it is fusible at great heat and melts in the furnace into a white milky glass.

Photography is now used as a decoration for porcelain. By means of a printing process, portraits may be easily transferred on to a cup or plate, and by some variations of colour, a pretty effect is produced.

Plateau.—The china stand or tray used for a tea or coffee-service. In most of the old ceramic factories, we find a favourite form of service was the *déjeuner*, or *tête-à-tête* service, consisting of milk and coffee or tea-pot, *sucrier*, two cups and saucers, and the "plateau." Many plateaus are very fine specimens, and appear to have scarcely been intended to be hidden by the pieces they were made to hold. An effective way of using them for present decoration is to mount them on velvet shields, with the other pieces grouped around them on little brackets.

Pottery.—The term applied to all ware that is distinguished from porcelain by being opaque and not translucent. Modern English pottery has lately been made so fine in texture, and finished so highly, with such a good glaze, that it approaches very closely to porcelain. The term "pottery," covers earthenware and stoneware.

Printing.—Printing is now very largely applied to earthenware for domestic use, especially to the common sorts made in England. Its invention is of disputed authorship, but took place about the year 1757. The process was a simple one. Transfer papers engraved from copper plates were applied to the ware, the ink being mixed with linseed oil, which evaporated in the baking, and left the colour of which it was the vehicle, on the surface.

The famous "Frederick of Prussia" mugs and some of the Liverpool ware are the most notable examples of early English printing, the productions of the Creil factory, where the French adopted the process, belonging to a period some twenty years later. (See notice on WORCESTER.)

Saggar.—A vessel of refractory material in which are enclosed articles of delicate pottery to protect them from injury by the flames in the kiln. (See *Kiln.*)

Samian Ware.—Strictly speaking, this should mean the ware manufactured in the island of Samos, but the term was used for some of the Roman pottery which was sufficiently good to be classed with it. The Samian potters were celebrated about 900 B.C. (See also Chapter I., ANCIENT POTTERY.)

Seau, Seaux.—A French word meaning literally "pail" or

"bucket"; in ceramic art the term means an ice-pail, or similar vessel, generally used as a flower-pot.

Slip.—The liquid mixture of clay fluid reduced to the consistency of cream. In early attempts at fictile decoration what is now called the "slip" process was much used. The coarse clay vessel, when partly fired, was coated over with this clayish fluid, and then baked. (See SLIP DECORATED WARE.)

Sgraffiato Ware.—See Chapter II.

Spurs.—The peculiar marks, generally three in number, frequently found on Chelsea china, are made by the "spurs," which were little pieces of refractory clay used as supports to the article during the process of firing the glaze. The marks are left where the spurs are broken away.

Stoneware.—Generally speaking, stoneware is a very hard kind of earthenware which, when fired, is sufficiently solid and homogeneous to be impervious to liquids without glazing. There are, however, several kinds of glazed stoneware, the glaze being sometimes composed of lead but more commonly of salt. (See SALT-GLAZE POTTERY, Chapter VII.)

Tiles.—The earliest attempts at ceramic art included enamelled tiles, and specimens have been found in the ruins of Nineveh, Babylon, Persia, and Arabia. The fortress-palaces of the Moors contained abundant specimens of this kind of brilliant mural decoration. In our own time the manufacture of encaustic tiles has become a department of national trade (see MINTONS, &c., &c.). The old Dutch tiles, of which copies are now made in Holland, are very grotesque, the subjects being mostly scriptural, but so rough in finish, and with such primitive attempts at literal illustrations of texts, as really to form caricatures of the subjects they would represent.

Tondino, pl. *Tondini.*—A round plate with a flat rim and a sunken centre. The most celebrated *tondini* were those produced at Faenza in Italy, in the fifteenth and sixteenth centuries. The rim is generally decorated in grotesques and scrolls, while in the centre is a coat of arms or a single figure. (See also notice on MAJOLICA.)

Tyg.—A two-handled drinking-cup used in the seventeenth century for posset. Tygs are found in slip-decorated ware. (See notice of WROTHAM.)

Underglaze.—Painting and also printing was executed on the *biscuit* body after preliminary firing, and previous to glazing. The process of underglaze printing was first practised at the Worcester factory about 1775–80.

CHAPTER IX

On Values and Prices

IT was once said by a wit, "There are some people who know the price of everything and the value of nothing." Certainly price has often very little relation to value. A very high price may represent good value, and a low price for rubbish may be far in excess of its value. Quotations from auctioneers' catalogues, unless they are of the same specimens sold at different dates, and therefore useful for comparison of change in fashion or demand, are not safe guides, since the omission of a slight detail in the description, is apt to suggest a misleading inference. Such quotations, however, possess some value, and are of interest to many collectors, and in the new edition of *Chaffers* the author has given a fairly representative price list from the sales of the past six years. For the purpose of this chapter it will be sufficient to make remarks of a more general character on the values and tendency of prices.

Collectors are now much better informed than they were formerly, and with the increase of wealth in England and in other countries, there has developed a demand for specimens of pottery or porcelain of high quality and undoubted authenticity, at prices which show an enormous advance on those of twenty or five-and-twenty years ago.

Such grand specimens as the *famille verte* vase in the Salting collection, which is said to have cost its late owner £1000, would now probably realise more than ten times that amount. This high price would be partly accounted for by its merits, and partly by the interest of the public in a specimen from so celebrated a collection. The Céladon vase, 16¼ inches high, which in the Octavius Coope sale (May 1910) brought the enormous price of £4700, is scarcely a criterion, since the fine quality of the old

Louis Quinze bronze mounting must account for a proportion of this sum. It would be easy to quote instances of the payment of prices as remarkable for exceptional specimens of Sèvres, Dresden, Chelsea, and other varieties of highly prized porcelain, but no useful purpose will be served by a detailed discussion of the sensational sums which wealthy collectors are willing to give for remarkable examples of great value. Few can afford to buy them, nor are moderate sized houses and cabinets quite suitable for the reception of such royal guests as a black ground K'ang-hsi vase, a St. Porchaire tazza, a Caffaggiolo plate of £2000 value, and other similar *gros lots*. Collectors of limited means must be content to admire such highly priced treasures in the show cases of our own and foreign museums, where the generosity of a Salting or a Pierpoint Morgan enables us to see them for nothing, just as we can admire the view of a country estate which we are never likely to possess.

The suggestions put forward in this chapter with some diffidence, are intended for those amateurs whose pleasure it is to acquire, from time to time, specimens of the ceramic factories of the past, at prices which come within the possibilities of not unlimited resources.

An indifferent specimen, whether it be a Chelsea figure, a Bow group, or a Dresden cup and saucer, does not increase in value in anything approaching the same ratio as a fine and really desirable example. Such a specimen as is suggested by the word "indifferent," if purchased twenty years ago, would now probably realise about the same amount as it cost then, unless it happened to form some link of interest in a methodically made collection, where it exemplified a particular kind of ware made at the factory of which it was a representative.

Two instances which bear out this statement may be given. In the sale of Mr. Octavius Coope's collection (May 1910), there happened to be two lots which had formerly belonged to the writer. A set of charming figures of the Seasons in Derby-Chelsea porcelain, in exceptional condition, was bought at Christie's about fifteen years ago for 36 guineas, and a pair of figures representing Shakespeare and Milton for 10 guineas. At the recent sale the latter only realised £11, 0s. 6d., because figures of this model are by no means uncommon and the quality was poor. The "Seasons" were eagerly competed for, and realised £92, 8s.

It is not intended by the above remarks to convey the idea that it is impossible for the collector to purchase satisfactory

specimens for moderate sums ; on the contrary, it is quite possible, even in these days of high prices, to acquire by careful selection, and without lavish expenditure, examples of different factories which would satisfy a fastidious critic ; but the collector must be content with a *modest* specimen, good in quality and condition, and the *best of its particular class and kind*. Personally the writer would prefer to give, say £6 or £7 for a well-modelled and well-coloured Staffordshire figure, rather than the same sum for an indifferent Chelsea figure, which if it were of the best quality should be worth £25, but being what it is, neither worthily represents the factory of which it is an example, nor good value for money spent.

In the chapter on "Hints and Cautions" something has been said about the "quality" of specimens, and unless the reader has, by a combination of intuition and experience, come to realise what this means, it is useless to consider the question of price and value. A Chelsea figure of Cupid some three inches high may be one of those waxy little images of a naked little boy embowered in encrusted flowers, crude and rough, the worst type of Chelsea, or it may be a charming statuette of Cupid in one of the many costumes in which that artistic little vagabond is wont to disguise himself, gracefully modelled, carefully finished, and decorated with effective colourings, a little Chelsea gem of Roubillac's time. Fifteen shillings would be a high price for the former ; the latter would be cheap, as current prices tend, for £10 or £12. A pair of little figures of high quality Chelsea, not quite 4 inches high, marked with the gold anchor, were sold at Christie's (April 1911) for 32 guineas.

Surely a simple Sèvres cup and saucer, of fine white soft paste, decorated with blue lines, and two or three detached blossoms exquisitely rendered, marked correctly with date-year and decorator's sign, is infinitely to be preferred at the price of £4 or £5 to some showy and unsatisfactory piece with ground colour of turquoise or *pomme verte*, of doubtful decoration, which one buys as "a bargain" for the same amount, not because it is really admirable, but because of an impression that it is similar to a specimen which, one remembers, fetched 20 or 30 guineas at Christie's.

A "Standard of Excellence," already insisted upon by the writer in "Hints and Cautions," must be set up by the amateur, and any candidate for the honour of admission to the "cabinet" must satisfy its conditions. The only way to obtain success and

satisfaction in collecting—satisfaction not only of the æsthetic sense but also of the desire for making a profitable investment—is to exercise restraint in avoiding the mediocre, and to display courage in giving what may seem a comparatively high price for a perfect albeit a modest specimen of its kind. It may sound paradoxical, but the writer's long experience leads him to believe that it is true, that the best collections, from an investment point of view, have been made by those who have kept their commercial instincts quite subordinate to their æsthetic sense when making their purchases. The records of many collections prove this, and the recently published diaries of Lady Charlotte Schreiber, read by the light of the present money value of the specimens which she bequeathed to the Victoria and Albert Museum, give a striking illustration of the fact that if the best examples available are acquired at the fair market price of the day, time and the increased scarcity and demand will work out a table of compound interest on the capital invested.

To these explanatory hints may be added some notes on the tendency of prices for some of the different kinds of pottery and porcelain which have come under the writer's observation.

Chinese Porcelain.—The different periods of the manufacture of Chinese porcelain are now better understood than formerly, and as specimens of Ming, K'ang-hsi, and Ch'ien Lung are now classified and recognised, prices are more in accordance with age and quality than they were a few years ago. The sensational prices of fine black ground *famille noire* vases have already been alluded to, and such small specimens as a vase-shaped cup and saucer of this scarce decoration will readily sell for £15 or £20. A *famille verte* bottle 18 inches high recently brought 220 guineas, while a complete set of five jars and beakers of this description produced £2730. Specimens of Ch'ien Lung bring very good but not such high prices as those of the earlier dynasties, but it may be said generally that good Chinese porcelain is gradually rising in value.

The best "blue and white" is in great demand, while poor quality specimens, whether "blue and white" or polychromatic, are bought rather for furnishing and decoration than for collections, and do not increase in value.

Self-coloured Chinese bottles, vases, and bowls, also the *flambé* ware of the same kind, when the forms and colours are good, bring high prices, especially for the rarer colours. A pair of crushed

strawberry bottles 8 inches high were recently sold for £80, and a rare piece, such as a fish or some unusual example of turquoise or jade green, would realise £100 or more. The notice on Chinese porcelain in Chapter VII. includes descriptions of the different varieties.

English Pottery.—The few undoubted examples of early "slip-decorated" ware, such as Toft dishes or Wrotham posset-pots, have risen in value enormously. A Toft dish which twenty years ago would have sold for £15 or £20, will now bring from £50 to £100, and a Wrotham dated piece which one could have bought in the eighties for £10, is now worth £40 or £50. There was a representative example of this ware sold in the Willett sale (April 1910), when the slip-decorated posset-pot by Richard Mier, inscribed with his name and date "1708," realised £56, 14s.

The best-known Staffordshire potters' work is now distinguished from the commoner and later ware, and good figures made by Ralph Wood, father and son, Enoch Wood, and other contemporary potters whose work has been described in Chapter VII., bring double and treble the prices of fifteen or twenty years ago. Whieldon's figures are in greater demand, a pair of statuettes attributed to him, of mottled green and tortoiseshell decoration 10½ inches high, realised at Christie's (Nov. 1910) £37, 16s. In the same sale a good equestrian figure by Ralph Wood fetched £42, and a statuette of Sir Walter Raleigh £21.

Whieldon's garden ware, such as the cauliflower pattern tea-pots, which could formerly be bought for 50s., now realise 7 or 8 guineas, and the tortoiseshell plates command 30s. instead of a third of that sum, as was the case twenty years since. A poor specimen of Wedgwood, or a weak example of many other Staffordshire makers, remains without any particular market, unless it be that the mark is wanted by some collector who devotes his attention to completing a list of English potters' signs. The better kind of English "salt glaze" has received special notice in Chapter VII. Prices have increased rapidly for this dainty ceramic work, and a tea-pot with coloured decoration and a portrait of the King of Prussia recently realised 50 guineas; the writer remembers purchasing a similar one twenty years ago for 8 guineas. In the sale of Lady Bateman Scott's collection (February 1910) a fine jug of this salt glazed ware painted in coloured figures, with blue diapered border, realised the high price of £75, 12s. One would certainly

have been able to buy such a piece fifteen or twenty years ago for less than £20.

Figures in salt glaze, particularly those enriched with colour, are very rare, and the price is always high. A little statuette of this kind, in Eastern costume with a blue coat and a turban, was sold in Lady Bateman Scott's collection for £31, 10s. It was only 5½ inches high.

The prices of one or two other classes of English pottery may be briefly noticed. Lambeth Delft is now better understood and no longer confounded with Dutch faience, and the same may be said of the English faience made at Bristol and at Wincanton and some other places. The price obtained at the Sir John Evans sale (Feb. 1911) for the set of plates, "What is a merrie man?" has been noticed in Chapter VII., but the most important example of Lambeth which has been offered lately was the interesting oval dish in the same collection, which realised £68, 5s. It was of Palissy design modelled with Venus and Cupid in relief, and decorated with the arms of the City of London and of the Embroiderers' Company. It also bore the initials R ^{N} E and date 1661.

A pair of mugs of Liverpool ware with portraits of George III. and Queen Charlotte, with the royal arms, signed "J. Sadler, Liverpool," were sold in the Merton Thoms sale (Feb. 1910) for £42.

English Porcelain.—Speaking generally, it is the specimens of a decorative character which have increased in value. The fine Worcester china having a ground of dark blue salmon scale, apple green, powder blue, or the extremely rare pink scale is in great demand at ever-increasing prices. Plates with flower paintings in the panels and blue salmon scale ground, which twenty years ago sold for £5, now bring £15 and £20, while those with exotic birds instead of flowers have risen in price from £8 and £10 to £30. A pair of hexagonal vases of this kind of Worcester, with panels of birds 15 inches high, recently realised 900 guineas. The writer remembers buying a similar pair about fifteen years ago for £400. A single vase of this kind 13½ inches high with panels of Chinese figures realised £640 in the Firbank sale (1909). A fine dessert service of Worcester, with claret colouring in the borders of the plates and dishes, was bought by the author at the Hope-Edwards sale in 1901 for £1018, which gave an average of £18 per plate. At recent sales single plates of this same service have fetched £30, and while many similar instances could be given, in no case can

one quote a serious set-back in the value of really good decorative Worcester. Specimens of the later periods of the factory, such as the Flight & Barr, Chamberlain, Grainger and contemporary work, which when the author was a young man were considered to be too recent to interest the collector of old china, and which when offered for sale in the seventies realised trifling sums, are now in considerable demand, and bring substantial prices. A good Flight & Barr vase painted with a subject by Baxter some 8 inches high will sell for £15 or £20, and a Chamberlain cup and saucer with coloured ground and good painting will fetch £7 to £10. A vase of this make painted with a portrait of Mrs. Siddons as the Tragic Muse, dark blue ground and gilt, 20½ inches high, was sold at Christie's (May 1909) for £68, 5s.

Fine examples of Chelsea, Bow, Longton Hall, and Derby, when offered for sale, give us similar results, while the more ordinary kinds, as already mentioned, remain without material alteration in value. The pair of groups of Seasons of Chelsea, by Roubillac, which were sold at Christie's in February 1911 for 900 guineas, are similar to a pair bought by the author twelve years ago for £450, while the enormous price of £1837, 10s. recently given by Mr. Amor for *L'agréable Leçon* establishes a record for auction prices of Chelsea groups. (These specimens are described and illustrated in Chapter VII.)

A few quotations from recent sales of specimens of English porcelain may be added.

A pair of Chelsea square-shaped vases, *pink* ground, 13½ in. high (Octavius Coope sale, May 1910)	£1260	0	0
A pair of vases, gold, lake, and turquoise decoration, Lord Amherst's collection (sold 1908)	672	0	0
A pair of bottles, mottled blue ground, satyrs' heads, formerly at the J. Cheetham Cockshutt collection (sold 1909)	126	5	0
Pair of bowl-shaped cups, gold ground (Waller sale, 1910)	267	15	0
Pair of pear-shaped vases, dark mottled blue ground, 16½ in. high	1890	0	0
A fine group by Roubillac of *L'agréable Leçon*, 15½ in. high, sold May 4, 1910	1837	10	0

In the case of Bow china we find the same tendency to give increasingly high prices for anything exceptional, and this was exemplified in the sale of an especially fine pair of figures of this make some 9 inches high which realised £86, 2s. in the Merton Thoms sale. They were unusually delicate for this rather clumsy and thick make of china.

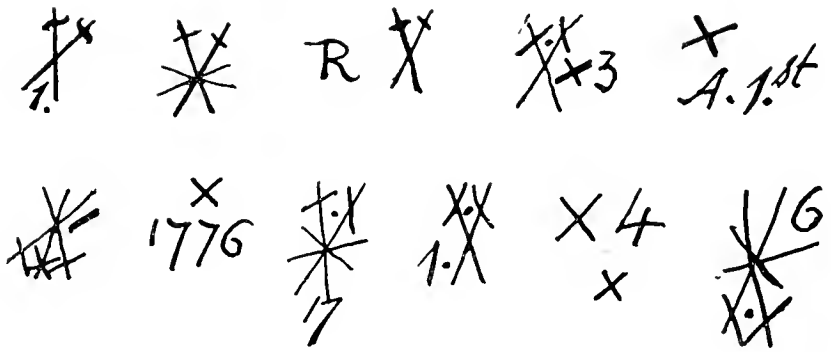
Bristol porcelain is keenly contested for by collectors on account of the few specimens which are offered. The Merton Thoms collection, sold in February 1910, contained some good examples, and the prices showed considerable advance on former sales. The group of Venus and Adonis, illustrated by Jewitt, fetched £189, and a pair of cups and saucers with simple green laurel festoons, which in the Edkins sale twenty years ago sold for £10, realised 25 guineas. A remarkable instance of the increase in value of a specimen of Bristol may be given in the auction history of the tea-pot of the famous Burke service, of which the reader will see an illustration under the notice of BRISTOL in Chapter VII.

In 1870 a Mrs. Nugent, who had inherited the service from Mrs. Burke's only child, sold the whole service, which included tea-pot, stand, milk-jug, saucers, and twenty-four cups with twelve saucers, for £535. Mr. Walker, a dealer of Bath, sold part of the service at Sotheby's in 1871, and the tea-pot was bought by Mr. Wareham for £190 and resold by him for £210. It appeared at Christie's in June 1876 in the collection of Mr. W. Romaine Callender, M.P., was bought for £215, 5s. by Mr. Rathbone, and was resold to a Manchester collector. In 1907 it was again sold at Christie's for £440, and afterwards purchased by Mr. Trapnell for £500, and joins other parts of the same service in this exceptionally fine collection.

At the sale of the late Mr. F. E. Nightingale's collection in December 1911, a tea-cup and saucer of this famous service realised £179 at Christie's.

While these pages are being corrected for the press the author is informed that the Trapnell collection, comprising about 1200 specimens of Bristol porcelain and pottery, and including examples of Bristol glass, has been sold *en bloc* to Mr. Amor of St. James's Street. As this is the only collection in the world of so many representative examples of hard-paste English porcelain, it is to be hoped that either the whole, or at least a major portion of it, may be purchased by an Englishman and retained in this country.

The following rare marks, which occur on some specimens in the Trapnell collection, should be included in those of the factory, next to those which have already been given in the notice on Bristol in Chapter VII.



The price of £53, 11s. for a fine Longton Hall figure of a sportsman with dog and gun is an example of the extra value given to an unusual specimen. If this figure had been of Bow or Chelsea, it would probably have realised less than half the amount, because although such an important figure is rare in Longton Hall, it would be more ordinary in the other two makes of china.

Lowestoft china, freed from illusions by recent information, and now recognised as the work of a factory which did not produce the numerous examples of Oriental china which were formerly attributed to its output, is still one of the coveted possessions of the collector, and when a specimen of undoubted genuineness is offered which has some character, such as the mug in the Merton Thoms collection, with view of seaport and lighthouse, a good price will be given. This specimen sold for £75, 12s. A great many less important specimens in the collection brought sums ranging from 21s. to 20 guineas.

It may be remarked in passing with regard to the Merton Thoms sale that better prices would have ruled generally if there had not been so many specimens of poor quality. Mr. Merton Thoms was a somewhat omnivorous buyer, and the result of the "watering" of a good collection is remarked upon here, to illustrate the author's views on injudicious purchases. Many other sales might be quoted to point to the same argument. If the collection be made with judgment, and indifferent examples, poor in quality, cracked and restored, can be avoided, the result of a sale when the time comes for realisation, will be much more satisfactory.

A special demand has arisen within the past few years for Nantgarw and Swansea porcelain, some of the collectors being rich men who reside in the neighbourhood of Swansea and take an interest in

the porcelain of this district. Genuine specimens of these factories are rare, and prices have lately risen enormously. Plates of pure white ground fine soft paste (Nantgarw), with simple flower-painted decoration, which could have been bought ten or twelve years ago for £5 or £6, now realise £25, and the demand increases, especially for those specimens which are believed to have been decorated at the factory, and not sold as white china to London and other places, and decorated there before being resold.

The prices realised for specimens of some quite unimportant English factories are out of all proportion to their merits, and are only justified by some special circumstance, such as an unusual mark or extreme rarity. An instance of this may be given in the recent sale of a flower-pot of Church Gresley china for £20, and similar examples could be multiplied.

Continental Porcelain.—Those groups and figures of Dresden (Kändler period) and of the Frankenthal, Ludwigsburg, and Höchst factories which have some "character" are continually advancing in favour, and prices are nearly ten times those of twenty years ago. It seems safe to predict that the demand for really clever groups from many of these factories where the modelling is good and the costumes distinctive, will increase. "Crinoline" groups and figures, and harlequin figures have been the rage for the past fifteen years, and such a high price as £1000 has been given more than once within the last two or three years for a Dresden group of this kind.

Two or three references to recent sales will be sufficient. A pair of little Frankenthal groups only 5 inches high, representing children playing with a dog and a monkey, was sold at Christie's in June 1910 for £157, 10s., and exactly the same price was realised by a group of this factory representing lovers on a scroll base with a lamb, only 6 inches high. A single figure of a peasant woman 9½ inches high realised in the same rooms in March 1911 £50, 8s.

The high price for two miniature Höchst groups in the Gilbey sale has already been alluded to in the notice of that factory in Chapter VII. A group of this now fashionable china only 10 inches high, brought £304, 10s. in the same sale. Another group of three boys with a dog 5 inches high, of less exceptional quality, brought £63.

It may be observed that the remarkable increase in the prices of these German porcelains is partly due to the spirited compe-

tition of German dealers and collectors. The rapid increase of wealth in Germany has brought about an exceptional demand in that country for all really first-class continental specimens, and when a good collection is offered at Christie's the *habitué* at once detects the presence of dealers who have come from Berlin, Dresden, Frankfort, and Munich to take part in the bidding.

The ordinary specimen cup and saucer, without colour or any particular distinctive decoration, is not sought after save by collectors who wish to add to their marked specimens.

The group of old soft-paste factories has received well-deserved attention from experienced collectors. These *fabriques* are all described in Chapter VII., and many of their special characteristics noted. Prices are increasing rapidly, and will probably do so for some time. Their quality is unmistakable, and when the decoration of this beautiful *pâte tendre* is of the best character, it is difficult to over-estimate its attractions. In the same class may be ranged the productions of the early Naples factory and that of Buen Retiro (Madrid).

A pair of very curious Capo di Monte groups of Venus with Cupid, and of Leda and the Swan were sold at Christie's (Jan. 1910) for £336. A good Buen Retiro cup and saucer painted with fruit or flowers on a white ground may still be bought for £8 or £10, and this is not more than 15 or 20 per cent. more than a similar specimen would have brought twenty years ago.

Italian Majolica.—Fine specimens of the different *fabriques* of Italian fifteenth and sixteenth-century majolica are so seldom seen in the auction room, that comparison between present prices and those obtained formerly is difficult. The last opportunity for such comparison was at the sale of the Octavius Coope collection (May 1910), when values were fully maintained; a good majolica tazza brought £336, and three dishes of fair quality averaged about £200 each. Of Della Robbia ware the fine statuette of Pomona sold at Christie's in March 1911 for £577 was a good representative specimen.

Rhodian, Persian, and Damascus.—The same paucity of supply may be noticed in specimens of these faiences. The Waller, the Joseph Dixon, and the Sir John Evans' collections, sold in 1910 and 1911, contained some good examples, and high prices were obtained. The written description of these is not of much value, for all depends upon the fine lustre and colour of the examples.

Palissy Ware.—A fine group attributed to this master potter was in the Octavius Coope collection, and realised £220, 10s. It was a representation of Christ and the Woman of Samaria at the Well.

These few pages of notes on values and prices should be read in connection with the "Hints and Cautions" in Chapter V., and reference should also be made to the notices of the different factories contained in Chapter VII.

A Plymouth salt-cellar in the Trapnell collection.

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THE wide scope of this book necessarily involves curtailment of the space which can be given to notices of any particular ceramic factory, but the reader who is likely to become a serious collector, is recommended to consult the following works, where he will find much more detailed information.

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ERRATA

Page 13, Mezza-Majolica *should be* Mezzo-Majolica
,, 18, de Medici *should be* di Medici.
,, 30, Dilwyn *should be* Dillwyn.
,, 30, Pillevuyt *should be* Pillivuyt.
,, 50, Couldon *should be* Cauldon.
,, 80, Wheildon *should be* Whieldon.
,, 95, Altrothau *should be* Alt Rolau.
Pages 130, 131, 135, Roubilhac *should be* Roubillac.
Page 154, C. L. Hobson *should be* R. L. Hobson.
,, 160, W. C. H. Wylde *should be* Mr. C. H. Wylde.
,, 185, Deitrich *should be* Dietrich.
,, 210, 1705 *should be* 1705.
,, 237, Chelman *should be* Chetham.
,, 241, Boussement *should be* Boussemart.
,, 256, Benham *should be* Bonham.
,, 257, Thom *should be* Thoms.
,, 281, Geltz *should be* Gelz.
,, 406, George Walker *should be* Samuel Walker.
,, 416, Gravant *should be* Gravant.

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NOTE.—To enable the reader to identify an unknown mark, this index has been specially prepared: thus, supposing a specimen to be marked with a letter, a crown, an anchor, or any other device, by reference to this letter or device in the index the reader will be able to turn to a notice of the factory or maker where such a mark was used.

Where a factory is mentioned more than once the reference to the principal account of it is placed first. Names of Collectors will be found under "Collections."

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